

CASH BOX™

THE ENTERTAINMENT TRADE MAGAZINE



Joe Jackson Tries To Compose Himself With *Night Music*

Alpert & Moss: Remember "Almo"

The Character Of *Pulp Fiction*

ASCAP, BMI, SESAC & NSAI—
The Acronym Awards



INSIDE THE BOX

COVER STORY

**Joe Jackson Tries To Compose Himself
With *Night Music***

Joe Jackson earned himself a fanbase and critical notoriety with early energetic releases like *Look Sharp!* and *I'm The Man...* and has since tested the strength of that popularity with musical experiments that, for the most part, have only pleased himself. With the release of *Night Music*, his newest effort for Virgin, comes yet another pop quiz: if a rock star falls and becomes a composer in the woods, will anyone hear it? Your proctor is Adrienne Stone.

—see page 5

Alpert & Moss: Remember "Almo"

Herb Alpert and Jerry Moss make their return to the recording business with the creation of Almo Sounds, signing a pressing and distribution deal with Geffen Records and album releases expected by mid-1995.

—see page 18

The Character Of *Pulp Fiction*

Quentin Tarantino's *Pulp Fiction* has its share of blood, bone and bits of blown-out brain (heh, heh), but this is definitely a character-driven piece, as an ensemble of quality performances from John Travolta, Samuel L. Jackson, Uma Thurman, Bruce Willis and many others—including Tarantino himself—bear witness.

—see page 21

ASCAP, BMI, SESAC & NSAI—The Acronym Awards

ASCAP, BMI, SESAC and the NSAI all held award/induction ceremonies honoring country music songwriters in Nashville, TN recently as part of CMW (Country Music Week)...and plenty o' alphabet soup for all.

—see page 25

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**NUMBER
ONES**

POP SINGLE

I'll Make Love To You
Boyz II Men
(Motown)

POP ALBUM

Monster
R.E.M.
(Warner Bros.)

COUNTRY SINGLE

Callin' Baton Rouge
Garth Brooks
(Liberty)

RAP SINGLE

Fava In Ya Ear
Craig Mack
(Bad Boy)

R&B SINGLES

I'll Make Love To You
Boyz II Men
(Motown)

R&B ALBUM

II
Boyz II Men
(Motown)

COUNTRY ALBUM

Not A Moment Too Soon
Tim McGraw
(Curb)

CONT. CHRISTIAN

Children Of The World
Amy Grant
(Myrrh)

POSITIVE CNTRY.

Rose Of Sharon
Ken Holloway
(Ransom)

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NEWS

NARM '95 TAG IS 'SOUND': "Where Business Is Always Sound" is the winning and permanent tagline for the 1995 and future **National Association of Recording Merchandisers (NARM)** convention(s). The search for the tag was thrown open to competition amongst NARM members and was won by **CEMA Distribution's** manager of artist development & marketing services **George Saadi**.

The 37th Annual event will be held February 22-25 at the **Marriott Hotel & Marina** and the **San Diego Convention Center** in San Diego, CA.

The Convention Committee announced some format changes for the event involving the six major distribution companies as well as the independent community. Executive v.p. **Pamela Horovitz** said, "At last March's convention in San Francisco, there was a lot of talk about re-thinking the convention program, particularly the product presentations. When the convention committee met in July, it seemed to make sense that we not only question the interest in and viability of these presentations, but that we review the role and goals of the entire convention."

Companies may choose to stage a traditional product presentation or other type of event, either on-site or off-site. Specific details on each event will be included in the registration materials to be mailed in late November.

RIAA AWARDS SEPTEMBER ORES: The **Recording Industry Association of America** announced the certification of seven Gold singles and 26 Gold, nine Platinum and 26 Multi-Platinum full-length albums for September. They include: **Meat Loaf's** *Bat Out Of Hell*, which hit 12 million to become the best-selling debut album in music history. **Garth Brooks'** 1990 *No Fences* tied *The Bodyguard* soundtrack for the pair to become the best-selling albums of the 1990s. Both have passed Multi-Platinum sales of 11 million. **Michael Jackson's** *Thriller* jumped to 24 million, lengthening his lead as the single best-selling album in music history. **Tim McGraw's** debut LP *Not A Moment Too Soon* reached Triple Platinum while **Mariah Carey's** self-titled LP and **Pearl Jam's** *Ten* hit the eight million mark, which made them the top-selling debut albums of the 1990s. **The Rolling Stones'** *Voodoo Lounge* became the group's 35th Gold disc and was certified both Gold and Platinum. Multi-Platinum music videos went to **Yanni's** *Live At The Acropolis* on **Private Music** and **Madonna's** *The Immaculate Collection* from **Warner Music Video**. Both certified at 300,000 units.

SSC + WMG = SW NET RADIO: **Sony Software Corp.** and **Warner Music Group** have joined forces to create a new spectrum of interactive, full-service radio networks to be called **SW Networks, the Radio Picture Co.** The enterprise will consist of three 24-hour channels and five two-hour weekly shows in varying formats which will encompass alternative, metal, urban, country and talk-radio genres.

Susal Solomon, attorney and ex-entertainment industry investment banker, has been installed as president/CEO of the new company.

SW will beam to affiliates by satellite, digital transmission, compact disc and by Sony MiniDisc. This will be the first foray of a record label into radio programming on this level and while it is apparently not illegal for this to occur, major label plans for an MTV-type TV network are on hold while the Justice Department reviews anti-trust concerns.

AEROSMITH AIMS BIG ONES: **Aerosmith** will release its 13-track greatest hits collection *Big Ones* on **Geffen Records** November 1. It will include the group's five Top 10 hits, six other Top 40 singles and two new tunes, "Blind Man" and "Walk On Water."

To accompany the release, **Geffen Home Video** will simultaneously release *Big Ones You Can Look At*, a 100-minute visual compilation featuring some added never-before-seen footage of the band.

BLACK CROWES CAW CAA FOR REP: The **Black Crowes** have signed with **Creative Artists Agency** to represent them for their upcoming 1995 world tour, announced the band's manager, **Pete Angelus**.

The tour, in connection with their forthcoming album *America* due out November 1, will kick off internationally in January, with U.S. dates set to begin in late February.

Tom Ross, CAA music division head said, "For us, this is a truly major signing. The Black Crowes are one of rock's most important artists. They not only define what rock & roll is—their new album says a lot about where it's going. This is definitely a band to believe in."

ON THE MOVE



McIntyre

■ **Tom McIntyre** has been promoted to executive vice president and CFO of **BMG Entertainment**. He was most recently senior vice president and CFO, Bertelsmann Music Group.

McIntyre's promotion accompanies the recent restructuring of Bertelsmann into four distinct product lines, which merged Bertelsmann Music Group and Electronic Media together as **BMG Entertainment**. ■

James Broadway has been appointed national director of rap, A&R, black music division, **MCA Records**. He joins MCA from the A&R department of



Broadway

Loud/RCA Records. ■ **Bob Schneiders** has been named executive vice president, sales and marketing, **UNI Distribution Corporation**. UNI veteran



Haus

Schneiders has been with MCA for 18 years. ■ **David Santaniello** has been promoted to senior director, special marketing for **Columbia Records**. He had

served as director, special marketing, since 1991. ■

Jed Hilly has been appointed director, merchandising for **Sony Music Distribution (SMD)**. Hilly had served as manager, point of purchase, SMD, since 1992.

Also, **Debbi Haus** has been named manager, point of purchase, fulfillment, and **Kristen Hoag** has been named manager, point of purchase, systems for Sony Music Distribution. Haus had served as an account



Regisford

service representative for SMD Southwest branch since 1990; Hoag began her career at Sony Music in 1991 as an assistant in the advertising traffic department. ■

In the final phase of expansion, the **Perspective Records** label has added a free-standing A&R department, appointing **Jr. Regisford** and **Kobie**



Brown

Brown senior A&R director and A&R director, respectively. Regisford was most recently A&R manager/creative services manager for Third Stone

Records/Third Stone Music Publishing; Brown was an A&R director for Flava Unit Management & Records before joining Perspective. ■

Les Silver has been named general manager of **JVC Music**. He has spent 30 years in the music industry, with stints at Arista, Capitol and GRT Records; most recently, he was vice president of sales and marketing at Quality Records.



Silver

■ **Andrew D. Allen** has been named president of **Alternative Distribution Alliance**. The board of directors of ADA is comprised of representatives from Atlantic, Elektra, Interscope, Mute, Restless, Sub



Allen

Pop, Warner Bros. and Warner Music Group. Allen was named senior vice president/general manager of

Island Records, New York, in 1991. ■ Music industry veteran **Burt Berman** has joined Sony Pictures Entertainment as executive vice president, music, for the

Columbia TriStar Motion Picture Companies. Berman previously was senior vice president, music, at Universal Pictures, managing all aspects of Universal's feature film music activities. ■

TBA Media, Inc., the agency of record for Avalon Attractions, Los Angeles' largest concert promoter, has announced several staff changes and additions: **Nancy Akers**, formerly senior marketing director for Nederlander Concerts/West Coast, has joined the agency as managing director; **Leticia Rhi**, formerly a radio buyer for TBA Media, has been elevated to promotions and publicity manager; **Corey Humpage** has joined TBA Media as radio buyer; and **Emmy Cortes** was named print buyer, having most recently worked at Orange County Performing Arts

Center as marketing assistant. ■ **52nd Street, Inc.**, a digital mastering and media replication company formerly based in Los Angeles, has relocated its corporate headquarters to Carlsbad and named **James K. Merrill** president and chief executive officer. He began his career in the entertainment industry as a publicist at United Artists Records, moving on to the Shefrin Company and Playboy Enterprises, among others. ■

John Conny has been appointed director of treasury, **PolyGram Holding, Inc.** He joins PolyGram from CNA Insurance, where he was manager of bank relations.

INDUSTRY BUZZ

Peter Williams

Cash Box
EAST
COAST

Red Hot Chili Pepper Anthony Kiedis was a backstage guest at the recent Carnegie Hall performance given by the legendary Johnny Cash. The concert was in tandem with *American Recordings*, Cash's debut release for Rick Rubin's American Recordings label.

CARNEGIE HALL TRIBUTE to Illinois Jacquet was festive and touching. Jacquet and his band, who almost singlehandedly carry the banner for big-band swing, were joined in the recent Carnegie Hall concert by lots of jazz all-stars.

Wonderful blues singer **Etta Jones** joined the band and proceeded to rock the Hall with a spirited version of "Blowtop Blues." Jacquet still speaks volumes with his tenor sax as he led the group through a solid repertoire of familiar tunes like "Robbin's Nest" and "Body And Soul." The second half featured a jam session with guests including young lion **Joshua Redman** on tenor sax, **Jamal Haynes** on trombone, **Harry "Sweets" Edison** on trumpet, **Ray Bryant** at piano, **Roy Haynes** on drums and crowd-pleasing **Milt Hinton** on bass. The evening's highlight came when first **Ray Charles** and then **Lionel Hampton** came out to swing into an energy-raising, galloping rendition of the signature "Flying Home." Jacquet's band still serves as a learning ground for young talented musicians, and it is special when these young voices are joined by some of jazz's master veterans.

MARINA LIMA is an extraordinarily talented Brazilian singer and songwriter. Her rock/pop/jazz vocals are exquisitely showcased on her recently released *World Pacific* album *A Tug On The Line*.

Lima is a huge star in Brazil, and this album, only her second to be released in this country, should bring her loads of attention here if life is just. She has been the recipient of the prestigious **Vinicius de Moraes Award** for Best Singer and Best Song. The award is named after the late poet who wrote lyrics to a number of **Antonio Carlos Jobim** songs. She has also won numerous **Sharp Awards** (Brazil's version of our Grammy Awards) for Best Album, Best Singer and Best Record. The singer has a warm, sensuous, assertive voice and plays deft guitar. Her songwriting is worldly and mature and still very sensitive. She has called this work "...a feminine perspective on life and love." This is a very special album, the kind you recommend to friends. The CD contains several outstanding tracks, one of which is a haunting comment on love titled "It's Not Enough." The honey-voiced vocalist is set to tour major cities in the U.S. this winter. Check out the album and then catch her in person when she hits town.

AROUND TOWN—Folk rocker **David Broza**, with special guests **The Syrens**, showcased at **Tramps** recently to herald his new **November Records** release *Second Street...Eddi Reader* is the name of the artist and the debut **Reprise Records** album showcased at the **Mercury Lounge** Sept. 28th. **Richard, Janie, Matthew and Joe Bob**, aka **The Bobs**, played the **Bottom Line** on Oct. 6th and did tunes from their **Rounder Records** CD *The Bobs Cover The Songs of...* N.Y.C.'s own **Shootyz Groove** played **Irving Plaza** Oct. 12th to offer samples of their new **Mercury** release *J.I.V.E. (Jammin' In Vicious Environments)*. **Dedicated/Arista Records** group **This Picture** performed tracks from their new CD *City of Sin* at **CB's Gallery** recently.

By Steve Baltin

Cash Box
WEST
COAST

See if you can spot Waldo in this class picture, which gathered after Luscious Jackson's recent performance at Luna Park in L.A. Seen here (l-r): Luscious Jackson's **Gabby Glaser**; **Capitol Records**' **Julie Panebianco**, senior director A&R; **Grand Royal's** **C.J.**, director, sales and marketing; Luscious Jackson's **Jill Cunniff**; (front row) **Capitol Records**' **Ruth Carson**, v.p., creative marketing, and **John Fagot**, senior v.p., promotion; (middle row) Luscious Jackson's **Vivian Trimble** and **Kate Schellenbach**; **Capitol Records**' **Tim Devine**, v.p., A&R; **Cozy Shack Management's** **Jane Gulick**, manager; **The Breeders'** **Josephine Wiggs**; (back row) **Capitol Records**' **Phil Costello**, v.p., promotion; **Brian MacDonald**, national director, alternative promotion; **Denise Skinner**, senior director, marketing; and **Jeffrey Blalock**, senior director, national promotion.

DANZIG celebrated the release of their new *American* record, *Danzig 4*, by taking over the famed **Sunset Strip**. The **Glenn Danzig**-led group tried to put on a surprise performance at the **Whisky**, but unfortunately, in typical L.A. fashion, word leaked out. Never ones to compromise, the group went ahead with their plans to make the performance a free concert. As a result, over 700 die-hard fans were shut out in the rain. Their response was to begin a giant mosh pit at the sound of the band's opening note from inside the packed club.

SPEAKING OF MOSHING: Opening acts **Mother Tongue** and **Flaming Lips** stole the thunder from headliner **Candlebox** when the triple-bill made its way recently to the **Ventura Theater** (which by the way, may be the coolest place to see a show in all of Southern California).

Epic recording artist **Mother Tongue** thrilled the crowd with their blues/rock fusion. An Austin-bred quartet based on raw energy, **Mother Tongue** put on a hell of a live show. It's rare to see young musicians who are competent, let alone can really play, but **Mother Tongue** play. They are one of the tightest and most skilled bands to come around in a while.

The **Flaming Lips** were the **Flaming Lips**. For those who don't know what that means, this is a band that consistently excels. Since they came out of the Midwest in the mid-'80s, the **Lips** have been one of the most endearing bands on the college-music circuit, thanks to their humorous lyrics and frenzied rock tempos. It was great to see the mostly teenage crowd embrace the **Lips**, who have a song on the upcoming alterna-fest soundtrack to the movie, *Love & A .45*. Who knows? Maybe their time is here.

And kudos have to go to **Platinum** act **Candlebox** for not wimping out on their headlining tour and taking bands with them that can play. It's nice to know not all young acts wanna take the tried-and-true route and are willing to give a break to bands that deserve it, especially one that's been at it as long as the **Lips**. Way to go, guys.

AWARDS UPDATE: Veteran singer/songwriter **Bob Seger** will be inducted into **Hollywood's Rock Walk** on Tuesday, October 18. The hit-making machine joins such distinguished past recipients as **Aerosmith**, **Phil Ramone**, **Steely Dan** and **Johnny Cash**. Seger will place his handprints and signature in cement alongside the aforementioned innovators.

The induction comes one week before **Capitol Records** will release the first greatest-hits collection in Seger's 30-year career. In addition to the standards one would expect to see and hear, like "Night Moves," "Against The Wind" and "Old Time Rock & Roll," Seger is including two new numbers in the 14-song collection. They are "C'est La Vie," a cover of the old **Chuck Berry** tune, and "In Your Time," which is dedicated to Seger's son, **Cole**.

Joe Jackson Tries To Compose Himself With *Night Music*

By Adrienne Stone

MOST OF US HEARD THE POP MUSINGS of Joe Jackson in the late '70s and early '80s when *Look Sharp*, *I'm The Man* and *Beat Crazy* best captured the clean and simple New Wave vibe so prevalent then. His hopped-up delivery on such classic tunes as "Sunday Paper" and "Is She Really Going Out With Him?" set against stripped-down instruments withstood the test of time to such an extent that fans often have a hard time relating to his more experimental works. *Jumpin' Jive* was his tribute to Louis Jordan while other equally eclectic efforts included *Shijin No Ie*, which he recorded with the Tokyo Philharmonic Orchestra, and *Will Power*, a disc of instrumental compositions.

Capable of such musical diversity, the creative muse within Joe Jackson issues forth yet another triumphant display in his latest effort, *Night Music* (Virgin). The disc is ethereal and dreamy, working several stirring tunes around four nocturnes. While the multi-talented Jackson plays all the instruments on the album, he further enhances the divine tunes with the addition of opera star Renee Fleming, Maire Brennan of Clannad and 11-year-old choir singer Taylor Carpenter.

Whether Jackson the "composer" will be as well-received as Jackson the "pop star" remains to be seen. Either way, Jackson seems blissfully resigned to the fact that he can't continue to be a creative force while trying to please the world, so he might as well make music that pleases himself. Listen to him share his joy....

Cash Box: *So much of Night Music is melancholy. Were you in a melancholic, introverted mood when you wrote it?*

Jackson: (long pause) You know, I guess it's a reflective sort of thought. Some of it is melancholy; some of it is quite happy, though, as well. It's not in-your-face rock 'n' roll. That's not what I wanted to do. People always try to make parallels between someone's life and their work. It's understandable, but it doesn't really work. I mean, you don't have to be happy to write a happy song. You draw on your experiences.

You went through a period after the last album [Laughter And Lust] of feeling very frazzled and in need of relaxation and introspection. Does the new song "Flying" describe that period?

Mmmm...well, that's true that I felt that way. But "Flying" is a happy song about being yourself and becoming free of one's expectations. That's what it's really about. It took a while, but I definitely feel much more free than I ever have before. I've gotten my priorities a little bit more clearer in the last three years.

Were you at a crossroads?

Yeah, I think so, yeah.

How much of this was a reaction to success?

Actually, if anything, it was a reaction to failure,



to some extent. The last record, I felt, was the closest thing I could possibly do to a commercial pop record that I thought everyone was gonna love. And it was not very successful in the States. It did okay in Europe, actually. So it wasn't a complete flop. But I find myself thinking, "You know, this record really should be doing better than this." And then I had to stop and ask myself why. Why should I have any expectations? I can't control that. The only thing I can have any control over is my own work.

You have to move forward, creatively, though you risk the alienation of some fans.

Yeah, I mean, who knows? I don't have any control over that, either.

Your ability to play all the instruments on this album is pretty impressive.

Well, I don't really. I mean, I just play keyboards, pretty much. I have training in percussion as well, but there isn't much of that. It's mostly keyboards of various kinds...cheap ones, inexpensive ones.

How will you choose a single for this album?

Well, I don't really believe in singles. As far as I'm concerned, there's not a single. The record company always tries to push certain tracks to radio, and I think they're pushing "Ever After" because it's the closest thing on the record to a sort of regular pop song. I think, in some ways, it's the least interesting track on the album. It just makes sense that that would be the one that they would push! (laughs) Not that I'm not proud of it. I like the whole album, but it seems to be the one that people are latching onto.

It would seem that it's impossible to pick a favorite because the songs and four nocturnes all sort of comprise one whole.

It is sort of a piece. I mean, you really do need to

hear the whole thing. And you need to hear the whole thing a few times. And that is, to me, its strength. To a lot of other people, that would be its weakness because we live in this sound-bite culture.

It depends on how commercial you want to be. If you're trying to be commercial with this album, that would be a weakness. But, obviously, you're not.

Right. I'm trying to do something that's beautiful and genuine...that has some soul. And trying to connect with people on that level and not on this very flashy, trivial level that a lot of people are trying very hard to do. There's a lot of harsh, ugly music out there. That's okay, but to create beauty is also one of the tasks of an artist. And to stimulate your imagination, as well.

Your vocal range on Night Music was really wide...especially on "Lullaby."

Yeah. It was very difficult. The vocals on this record were really challenging. I write this stuff and then I have to figure out how to sing it. Sometimes, I find that I can't sing it as all, which is one of the reasons I used other people's voices. Renee Fleming's voice on "Lullaby" is just so incredible.

Could you choose a favorite track, if you had to?

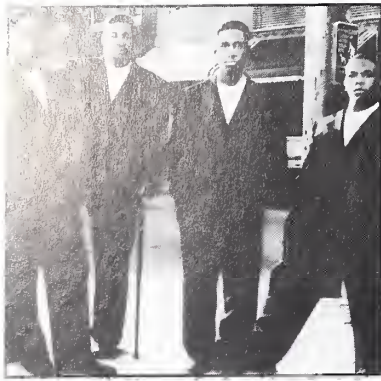
If you tied me up and tortured me and I had to pick a favorite track, "Lullaby" would probably be the one.

Have you found your niche?

I don't know. Basically, I'm in a period of transition in my career where I'm trying to get people to think of me as a composer rather than a pop star. It's just gonna take a little while, but it will happen. There's no question about it.

POP SINGLES

OCTOBER 22, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Ace Of Base



HIGH DEBUT: Janet Jackson

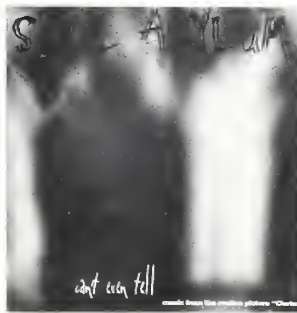
		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	I'LL MAKE LOVE TO YOU (Motown 374631)	29	1	Boyz II Men	29	1
2	ALL I WANNA DO (A&M 8298)	12	2	Sheryl Crow	12	2
3	ENDLESS LOVE (Columbia 57775)	7	4	Luther Vandross & Mariah Carey	7	4
4	ANOTHER NIGHT (Arista 12724)	9	8	Real McCoy	9	8
5	SECRET (Maverick 18035)	3	10	Madonna	3	10
6	100% PURE LOVE (Mercury 858 485)	20	5	Crystal Waters	20	5
7	WHEN CAN I SEE YOU (Epic 6173)	21	3	Babyface	21	3
8	STAY (from "Reality Bites") (RCA 66364)	28	6	Lisa Loeb	28	6
9	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	12	9	Changing Faces	12	9
10	WILD NIGHT (Mercury 858 738)	23	7	John Mellencamp & Me'Shell Ndegeocello	23	7
11	LUCKY ONE (A&M 58072)	11	11	Amy Grant	11	11
12	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	9	14	The Four Seasons	9	14
13	SHINE (Atlantic 87237)	23	12	Collective Soul	23	12
14	I'M THE ONLY ONE (Island 54069)	13	21	Melissa Etheridge	13	21
15	FANTASTIC VOYAGE (Tommy Boy 617)	19	13	Coolio	19	13
16	DON'T TURN AROUND (Arista 12692-2)	25	16	Ace Of Base	25	16
17	CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood/Elektra/Warner Bug R. 64543)	23	15	Elton John	23	15
18	AT YOUR BEST (Blackground/Jive)	7	27	Aaliyah	7	27
19	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	10	25	The Pretenders	10	25
20	NEVER LIE (MCA 54850)	8	31	Immature	8	31
21	THIS D.J. (Violator/RAL/Island 853 236)	13	20	Warren G	13	20
22	IF YOU GO (SBK/ERG 58166)	25	19	Jon Secada	25	19
23	I SWEAR (Blitz/Atlantic 4-87243)	27	22	All-4-One	27	22
24	LETITGO (Warner Bros. 18074)	10	17	Prince	10	17
25	CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	8	28	Elton John	8	28
26	ALWAYS (Mercury 856 227)	4	33	Bon Jovi	4	33
27	COME TO MY WINDOW (Island/PLG 858 028)	32	26	Melissa Etheridge	32	26
28	PRAYER FOR THE DYING (Sire/Warner Bros. 18138)	21	18	Seal	21	18
29	TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630)	4	38	Gloria Estefan	4	38
30	CRAZY (Geffen 19267)	23	24	Aerosmith	23	24
31	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	18	29	Da Brat	18	29
32	YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064)	30	32	Toni Braxton	30	32
33	YOU GOTTA BE (550 Epic 6179)	14	34	Des'ree	14	34
34	I MISS YOU (Silas/MCA 54847)	20	30	Aaron Hall	20	30
35	RIGHT BESIDE YOU (Columbia 6242)	12	35	Sophie B. Hawkins	12	35
36	WHIPPED (SBK/EMI 19884)	9	36	Jon Secada	9	36
37	SOMETHING'S ALWAYS WRONG (Columbia)	4	54	Toad The Wet Sprocket	4	54
38	LIVING IN DANGER (Arista 12754)	2	68	Ace Of Base	2	68
39	NEW AGE GIRL (Ichiban 2322)	7	39	Deadeye Dick	7	39
40	BODY & SOUL (Elektra 9008)	9	40	Anita Baker	9	40
41	FADE INTO YOU (Capitol 98253)	7	43	Mazzy Star	7	43
42	BOP GUN (ONE NATION) (Priority 53161)	8	41	Ice Cube feat. George Clinton	8	41
43	FAR BEHIND (Maverick/Sire/Warner 18118)	8	37	Candlebox	8	37
44	I'D GIVE ANYTHING (East/West 98244)	13	42	Gerald Levert	13	42
45	ANY TIME YOU NEED A FRIEND (Columbia 6074)	23	44	Mariah Carey	23	44
46	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	11	50	Salt-N-Pepa	11	50
47	CLOSER (Nothing/TVT/Interscope 98263)	17	48	Nine Inch Nails	17	48
48	DO YOU WANNA GET FUNKY (Columbia 77581)	14	46	C+C Music Factory	14	46
49	ALWAYS IN MY HEART (Qwest/Warner Bros. 18260)	16	49	Tevin Campbell	16	49
50	SUKIYAKI (Next Plateau/London/Island 857 687)	5	4	4 P.M.	5	4
51	HERE COMES THE HOTSTEPPER (Columbia 77614)	3	81	Ini Kamoze	3	81
52	HOW MANY WAYS (LaFace 4081)	4	63	Toni Braxton	4	63
53	YOU WANT THIS (Virgin 14212)	DEBUT		Janet Jackson	DEBUT	
54	WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050)	4	60	R.E.M.	4	60
55	I WANNA BE DOWN (Atlantic 87225)	DEBUT		Brandy	DEBUT	
56	HUNGAM (Warner Bros. 18121)	7	56	Karyn White	7	56
57	SHORT DICK MAN (DJ World 114)	6	58	20 Fingers	6	58
58	BOOTI CALL (Interscope 98255-4)	18	55	Blackstreet & Teddy Riley	18	55
59	BREATHLESS (Blizz/Atlantic 5841)	7	59	All-4-One	7	59
60	GOOD ENOUGH (Arista 12731)	4	65	Sarah McLachlan	4	65
61	NUTTIN' BUT LOVE (Uptown/MCA 54865)	11	61	Heavy D & The Boyz	11	61
62	THE WAY SHE LOVES ME (Capitol 79376)	17	62	Richard Marx	17	62
63	YOU BETTER WAIT (Columbia 77342)	15	63	Steve Perry	15	63
64	YOU DON'T KNOW NOTHING (A&M 31458)	4	64	For Real	4	64
65	BUT IT'S ALRIGHT (Elektra 64524)	6	65	Huey Lewis & The News	6	65
66	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	2	75	Bone Thugs N Harmony	2	75
67	THE SIGN (Arista 1-2653)	36	67	Ace Of Base	36	67
68	WITH THE LID OFF (Big Beat 98219)	DEBUT		Lucas	DEBUT	
69	BACKWATER (London/PLG 857553-2)	22	69	Meat Puppets	22	69
70	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	2	76	The Notorious B.I.G.	2	76
71	MAKE IT RIGHT (Giant 7137)	5	71	Lisa Stansfield	5	71
72	LOVE IS ALL AROUND (London/Island 857 580)	14	72	Wet Wet Wet	14	72
73	5-4-3-2 (YOI TIME IS UP) (Giant 2-41758)	3	73	Jade	3	73
74	OUT OF TEARS (Virgin 38459)	DEBUT		The Rolling Stones	DEBUT	
75	HOLD MY HAND (Atlantic 87230)	2	75	Hootie & The Blowfish	2	75
76	FA ALL 'YALL (So So Def/Chaos 77593)	DEBUT		Da Brat	DEBUT	
77	UNDONE-THE SWEATER SONG (DGC/Geffen 19378)	3	77	Weezer	3	77
78	ACTION (East/West 98260)	6	77	Terror Fabulous feat. Nadine Sutherland	6	77
79	WHAT'S UP (ZYX 6691)	16	79	DJ Miko	16	79
80	WHAT IF GOD FELL FROM THE SKY (Epic)	4	80	Danielle Brisebois	4	80
81	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	2	86	Black Men United	2	86
82	BACK & FORTH (Blackground/Jive 42174)	23	82	Aaliyah	23	82
83	PLAYAZ CLUB (Chrysalis/EMI 58267)	2	83	Rappin' 4-Tay	2	83
84	MOTHERLESS CHILD (Reprise 18044)	2	84	Eric Clapton	2	84
85	AFRO PUFFS (Death Row/Interscope 5759)	12	85	The Lady Of Rage	12	85
86	GIVE IT UP (Def Jam/RAL/Island 853 316)	14	86	Public Enemy	14	86
87	YOUR LOVE IS A 1-8-7 (Motown 2253)	10	87	Whitehead Brothers	10	87
88	SEVEN SECONDS (Chaos 77482)	8	91	Yousou N' Dour & Neneh Cherry	8	91
89	GAMES PEOPLE PLAY (Big Beat/Atlantic 5770)	8	89	Inner Circle	8	89
90	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	23	90	Janet Jackson	23	90
91	GOOD TIMES (Geffen 19723)	12	91	Edie Brickell	12	91
92	BACK IN THE DAY (Giant/Reprise 18217)	20	92	Ahmad	20	92
93	SELLING THE DRAMA (Radio Active/MCA 54816)	18	93	Live	18	93
94	SENDING MY LOVE (Illtown/Motown 2242)	22	94	Zhane	22	94
95	ALWAYS (Elektra/Mute 64552)	25	95	Erasure	25	95
96	THE RIGHT KIND OF LOVER (MCA 10870)	15	96	Patti Labelle	15	96
97	WHO'S THAT MAN (So So Def/Columbia)	8	97	Xscape	8	97
98	GIRLS & BOYS (Food/SBK/EMI 58155)	16	98	Blur	16	98
99	I'LL REMEMBER (from "With Honors") (Maverick/Sire/Warner Bros. 18247)	30	99	Madonna	30	99
100	SUMMER BUNNIES (Jive 42238)	8	100	R. Kelly	8	100

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REVIEWS By Steve Baltin



■ SOUL ASYLUM: "Can't Even Tell" (Columbia 6854)

Following the enormous success of their *Grave Dancer's Union* album, it's been a while since we've heard from Dave Pirner and mates. The Minneapolis band return to action with the first single from the award-winning film *Clerks*. The fired-up introduction to the song brings to mind their pre-*Grave Dancer's*... days before the band evens things out a bit, settling into a medium of the two styles that differs slightly from anything they've done previously. However, the real measure of any Soul Asylum song remains how it will fit into their famed live show. Based on that criterion, it's a hit.

■ STING: "When We Dance" (A&M 8354)

Let's try and put aside the train wreck that Sting recorded with Bryan Adams and Rod Stewart for the *Three Musketeers* film. It's hard to ignore involvement in what stands as the *worst* song of all time (quite a feat if you think about it), but prior to that Sting made enough quality songs, on his own, to fill an upcoming greatest-hits release. One of the songs on the record is this first single, a new song. It still lacks the punch his earliest solo material had, and it's a little depressing the way he seems to have set in to the adult/contemporary world so comfortably, but there's a pleasant peacefulness here that will grow on fans.



■ DONNA ALLEN: "Real" (Crescent Moon/Epic Soundtrax 6574)

Talk about pedigree. This song comes from the current (as of press date) #1 film in the country, *The Specialist*, and was written by Jon Secada and Diane Warren. With "Real," Allen is obviously trying to muscle in on the Whitney/Mariah/Anita stranglehold on the top of the charts. Though she's not as well established, Allen can wail, and I mean waiiiii. A likely hit.



■ VIGILANTES OF LOVE: "Welcome to Struggleville" (Capricorn 1025)

The title track from the Vigilantes' debut album provides the band with a very strong second single. Lyrically reminiscent of Dylan in the way it draws upon historical figureheads to create absurd situations, the song takes listeners into the disheartening world of Struggleville through Bill Mallonee's emotive vocals. An absolute must for the AAA format.

PICK OF THE WEEK

■ TORI AMOS: "Past The Mission" (Atlantic 5888)

Tori Amos is like the Tony Gwynn of music—while other artists steal the headlines, Amos consistently hits for a high average. As a result, Amos has quietly positioned herself for a very successful career over the long haul, building up a strong fan base over a range of styles. Her eclectic, and very devoted, listeners have given her a steady rise in popularity that should continue with the newest single from her *Under The Pink* album. Kicking right in with her very distinct high-pitched vocals, the song flutters back and forth between highs and lows, both musically and vocally. Featuring a superb dramatic bridge from Amos on piano in the middle of the song, "Past The Mission" is another solid hit from one of the game's best.



POP ALBUMS

OCTOBER 22, 1994



#1 ALBUM: R.E.M.



TO WATCH: Big Head Todd



HIGH DEBUT: Smashing Pumpkins

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
1	MONSTER (Warner Bros 45740)	R.E.M.	1	2	51	SIAMESE DREAM (Virgin 88267)	Smashing Pumpkins	49	49
2	FROM THE CRADLE (Reprise 45735)	Eric Clapton	3	4	52	GET A GRIP (Geffen 24455)	Aerosmith	46	61
3	II (Motown 31453)	Boyz II Men	2	6	53	ALL-4-ONE (Bittz/Atlantic 82588)	All-4-One	35	26
4	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	4	4	54	CHANGING FACES			
5	DOOKIE (Reprise/Warner Bros. 45529)	Green Day	5	34	(Spoiled Rotten/Big Beat 92369)	Changing Faces	32	7	
6	PISCES ISCARIOT (Virgin 39834)	Smashing Pumpkins	DEBUT		55	CRACKED REAR VIEW			
7	SONGS (Epic 57775)	Luther Vandross	6	3	(Atlantic 82613)	Hootie & The Blowfish	60	3	
8	SMASH (Epitaph 86432)	Offspring	8	19	56	BOOMTOWN (Polydor 523407)	Toby Keith	DEBUT	
9	NO NEED TO ARGUE				57	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	55	18
(Island 524 050)	The Cranberries	DEBUT			58	HOUSE OF LOVE (A&M 0230)	Amy Grant	34	7
10	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	Sheryl Crow	7	11	59	FUNKAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	57	14
11	CREEPIN ON AH COME UP				60	KICKIN' IT UP (Atlantic/AG 82559)	John Michael Montgomery	51	36
(Ruthless/Relativity 5526)	Bone Thugs N Harmony	10	9		61	SLEEPS WITH ANGELS			
12	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	Candlebox	12	37	(Reprise/Warner Bros 45749)	Neil Young And Crazy Horse	50	8	
13	DIVINE INTERVENTION (American/WEA 45522)	Slayer	9	2	62	CONCRETE ROOTS (Triple X 51170)	Dr. Dre	38	3
14	STONES IN THE ROAD				63	HINTS, ALLEGATIONS & THINGS LEFT UNSAID			
(Columbia 64327)	Mary Chapin Carpenter	DEBUT			(Atlantic 82596)	Collective Soul	48	25	
15	FORREST GUMP (Epic Soundtrack/Epic 66329)	Soundtrack	11	14	64	CHANT (Angel 55138)			
16	PURPLE (Atlantic 82607)	Stone Temple Pilots	14	18		Benedictine Monks Of Santo Domingo De Silos	53	30	
17	AUGUST & EVERYTHING AFTER				65	SHE (Columbia 64376)	Harry Connick Jr.	44	13
(DGC/Geffen 24528)	Counting Crows	16	39		66	THE TRACTORS (Arista 18728)	The Tractors	66	2
18	THE SIGN (Arista 18740)	Ace Of Base	17	37	67	LIVE AT THE ACROPOLIS (Private Music 82116)	Yanni	43	31
19	THE LION KING (Walt Disney 60858)	Soundtrack	15	19	68	ONE EMOTION (RCA 66419)	Clint Black	DEBUT	
20	THE CONCERT (Columbia 66109)	Barbra Streisand	22	2	69	THE CROW (Atlantic/Interscope 82519)	Soundtrack	71	5
21	YES I AM (Island 848660)	Melissa Etheridge	21	55	70	KICK A LITTLE (Warner Bros. 45739)	Little Texas	DEBUT	
22	THE 3 TENORS IN CONCERT 1994				71	VERY NECESSARY			
(Atlantic 82614)	Carreras, Domingo, Pavarotti	20	6		(Next Plateau/London/Interscope 828392)	Salt-N-Pepa	58	51	
23	I LOVE EVERYBODY (Curb/MCA 10808)	Lyle Lovett	13	2	72	IT TAKES A THIEF (Tommy Boy 1083)	Coolio	47	12
24	4 (American 45647)	Danzig	DEBUT		73	THE DIVISION BELL (Columbia 64200)	Pink Floyd	56	36
25	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	Warren G	24	18	74	MUSIC FOR THE NATIVE AMERICANS			
26	ICON IS LOVE (A&M 540115)	Barry White	DEBUT		(Capitol 28295)	Robbie Robertson	DEBUT		
27	SUPERUNKNOWN (A&M 0198)	Soundgarden	19	31	75	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	63	51
28	JASON'S LYRIC (A&M 522915)	Soundtrack	36	2	76	WEEZER (DGC/Geffen 24629)	Weezer	62	7
29	THE DOWNWARD SPIRAL				77	YOU MIGHT BE A REDNECK IF...			
(Nothing/TVT/Interscope/AG 92346)	Nine Inch Nails	31	32		(Warner Bros. 45314)	Jeff Foxworthy	78	3	
30	VOODOO LOUNGE (Virgin 39782)	Rolling Stones	26	13	78	BRANDY (Atlantic 82610)	Brandy	DEBUT	
31	WHO I AM (Arista 18759)	Alan Jackson	33	15	79	SEAL (ZZT/Sire 45415)	Seal	65	19
32	NOT A MOMENT TOO SOON (Curb 77659)	Tim McGraw	27	29	80	SHADE BUSINESS (PMD/RCA 66475)	PMD	DEBUT	
33	WAITIN' ON SUNDOWN				81	THE COLOUR OF MY LOVE			
(Arista 18765)	Brooks & Dunn	DEBUT			(550 Music/Epic 57555)	Celine Dion	59	40	
34	I SEE IT NOW (Atlantic 82656)	Tracy Lawrence	37	3	82	JUST FOR YOU (MCA 10946)	Gladys Knight	68	4
35	NATURAL BORN KILLERS (Nothing/Interscope 92460)	Soundtrack	25	7	83	MUSIC BOX (Columbia 53205)	Mariah Carey	67	47
36	READY TO DIE (Bad Boy 73000)	Notorious B.I.G.	23	4	84	MIND, BODY & SONG			
37	PROJECT: FUNK DA WORLD				(Giant/Warner Bros. 24558)	Jade	DEBUT		
(Bad Boy/Arista 73001)	Craig Mack	18	3		85	FLYER (Elektra 61681)	Nanci Griffith	61	4
38	STRATEGEM				86	IN PIECES (Liberty 80857)	Garth Brooks	82	57
(Giant 24580)	Big Head Todd & The Monsters	95	2		87	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	DEBUT	
39	GROOVE ON (EastWest 92416)	Gerald Levert	29	5	88	UNIVERSAL MOTHER			
40	WHIP-SMART (Matador 92429)	Liz Phair	28	3	(Ensign/Crysalis/EMI 30549)	Sinead O'Connor	54	4	
41	UNDER THE TABLE AND DREAMING				89	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	70	11
(RCA 66449)	Dave Matthews Band	DEBUT			90	FUMBLING TOWARDS ECSTASY			
42	THE JERKY BOYS 2 (Select/AG 92411)	The Jerky Boys	30	8	(Nettwerk/Arista 18725)	Sarah McLachlan	90	34	
43	ILL COMMUNICATION				91	NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH			
(Grand Royal/Capitol 28599)	Beastie Boys	41	19		(Columbia 66335)	Various Artist	DEBUT		
44	AGE AIN'T NOTHING BUT A NUMBER				92	BLACKSTREET (Interscope/AG 92351)	Blackstreet	89	16
(Blackground/Jive 41533)	Aaliyah	40	20		93	THINKIN' PROBLEM (Warner Bros 45562)	David Ball	85	16
45	REALITY BITES (RCA 66364)	Soundtrack	45	34	94	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	73	10
46	AWAKE (Atlantic 90126)	Dream Theater	DEBUT		95	FOUR (A&M 0265)	Blues Traveler	69	4
47	SO TONIGHT THAT I MIGHT SEE (Capitol 98253)	Mazzy Star	39	11	96	SECOND ROMANCE (WEA Latina 97234)	Luis Miguel	64	5
48	IF I COULD MAKE A LIVING				97	12 PLAY (Jive 41527)	R. Kelly	81	36
(Giant/Warner Bros. 24582)	Clay Walker	DEBUT			98	GET UP ON IT (Elektra 61550)	Keith Sweat	72	15
49	SECRET WORLD LIVE (Geffen 24722)	Peter Gabriel	42	4	99	FOR THE COOL IN YOU (Epic 53558)	Babyface	80	11
50	READ MY MIND (MCA 10994)	Reba McEntire	52	24	100	DANCE NAKED (Mercury 522428)	John Mellencamp	76	16



REVIEWS by Steve Baltin



■ THE CULT: *The Cult* (Sire/Reprise 45673)

One of the most unique voices in the alternative world during the mid-'80s, the Cult abandoned their experimental style at the turn of the decade for a more direct hard-rock sound that resulted in the hits "Sanctuary" and "Eddie (Ciao Baby)." However, their new record marks a glorious return to the earthier, more adventure-

some days, particularly on the opening track "Gone" and the moving closing number "Saints Are Down." The record still rocks on occasion, most notably with "Real Grrrl" and "Be Free," but the tuneful ambience of "Black Sun" and "Sacred Life" definitely dominates the 12 songs found here. Insightful and delightful, *The Cult* is a wonderful surprise that belongs in the must-have category.

■ BIG CHIEF: *Platinum Jive* (Capitol 27302)

Borrowing a bit of everything from early '70s British glam to genuine get-down soul, all plastered over a hard-rock base, Big Chief's new effort is a blast that will alternately have you dancing in the aisles and banging your head in traditional hard-rock fashion. Aside from some solid playing, Big Chief's biggest asset here is their sense of humor, a trait they demonstrate in the album's liner notes. This album is subtitled "Greatest Hits, 1969-1999." Along those lines they provide a ribald fictional history of pretentious album titles in the Big Chief archives. Among the tracks most likely to turn up on future best-of collections: the soulful "Simply Barry," "Takeover Baby" (the most glam-esque track) and the distortion-induced rocker "Locked Out."



■ DAVE MATTHEWS BAND: *Under The Table And Dreaming* (RCA 66449)

The hottest draw in the Southeast, Virginia's Dave Matthews Band's blend of jazz and rock calls to mind Sting's *Dream Of The Blue Turtles* period. Balancing the traditional core of guitar, drums and bass with sax and violin, the quintet maintain a pop/rock sound on "The Best Of What's Around" and "Pay For What You Get" with a jazz hook just strong enough to stand apart from the rest of the crowded field. A record worth taking note of.

■ SLAYER: *Divine Intervention* (American 45522)

Here's a really neat trick to try with the new album from heavy metal's baddest boys, Slayer. When you get it, which you probably will, since it debuted in the Top 10, skim through just the opening seconds of all ten songs found here and see if you can find the one different one. You get five points for that one. If you feel really confident, see if you can point out the differences between the remaining nine tracks. Consider yourself a genius if you can.

■ DEBORAH HOLLAND: *Freudian Slp* (Dog & Pony Records 18001)

Holland is the former lead singer of the acclaimed group Animal Logic. The band's reputation for daring tendencies has paid off for Holland in the form of guest appearances by former Animal mates Stewart Copeland and Stanley Clarke, as well as Toad The Wet Sprocket's Glen Phillips. Copeland, who appears on a few songs, joins Clarke on "We Don't Need A Reason," one of the strongest tracks on the largely serene album, while Phillips guests on "Get Out Of Dodge." The record peaks though with the last two numbers: "Charlie Parker's Dream," a uniquely surreal vision, and the powerful "All My Friends Are Leaving." It says a lot for Holland that her brightest moments come when she steps to the forefront, a place she'll hopefully remain.



■ WEEN: *Chocolate & Cheese* (Elektra 61639)

Gene and Dean Ween were responsible for perhaps the single most annoying song to ever grace commercial radio, "Push Th' Little Daisies," the musical equivalent of fingernails on the chalkboard. There's more of that found here on their new album, but if you can get by that, there's some stellar diversified playing as well. When the duo, and their partners in crime, abandon the idiocy of "Mister, Would You Please Help My Pony," the results can be strong, as is the case with the country-flavored twang of the pretty "Drifter In The Dark." Most impressive is the Jimi Hendrix-flavored melody of the stunning instrumental, "A Tear For Eddie."

■ LYLE LOVETT: *I Love Everybody* (Curb/MCA 10808)

Lovett made his reputation as a songwriter/singer before he ever entered the pop world. Those roots are in evidence throughout the 18 songs that comprise *I Love Everybody*. Lovett uses musicians from all walks, including former Simple Minds frontman Jim Kerr, drummer extraordinaire Kenny Aronoff and blues man Sweet Pea Atkinson, to bring to life his eclectic selection of songs. The result is a range of styles from the blues of "Ain't It Something" to the acoustic tenderness of "Fat Babies." However, the crux of this record comes from Lovett's touching tunes, as exemplified on the bittersweet "Sonja." Also of note: the rocking "Record Lady," the touching "Skinny Legs" and the title track. Lovett gives credence to the belief there's always room for great songs by providing the world with a batch of 'em.



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PICK OF THE WEEK

■ VERUCA SALT: *American Thighs* (Minty Fresh 24732)

Out of Chicago comes Veruca Salt, a band making a lot of noise in the alternative world. Since the release of their first single, "Seether," a grabbing hard-edged pop tune (about what I, like everyone else, have no idea), this record has built up a strong word-of-mouth that shows this



group definitely appeals to the people who matter—the record-buying public. On the rest of their debut effort, Veruca Salt do a lot of stuff that's been done before, but bring a unique vision to it that results in a grunge-meets-Cocteau-Twins sound on "Twinstar" and "25," or an eerily childlike quality to the poppy repetition of "Forsythia" and the lovely lilt of "Fly." *American Thighs* is one of those albums that makes music magical by mysteriously taking hold of the listener and working its way into the system based on an intangible quality. Listen to this one again and again, as it gets even better upon further listen.

TOP 100 SINGLES

OCTOBER 22, 1994



#1 SINGLE: Boyz II Men

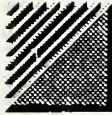


TO WATCH: Digable Planets



HIGH DEBUT: Janet Jackson

1	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	11	52	EVERYTHING IS GONNA BE ALRIGHT (Perspective/A&M 8308)	Sounds Of Blackness	36	14	
2	I WANNA BE DOWN (Atlantic 87225)	Brandy	4	8	53	BREATHLESS (Blizz/Antantic 5841)	All-4-One	56	5
3	BODY & SOUL (Elektra 9008)	Anita Baker	2	9	54	PASS THE LOVIN' (MJJ/Epic 77576)	Brownstone	38	8
4	AT YOUR BEST (YOU ARE LOVED)(Blackground/Jive 42239)	Aaliyah	5	13	55	I MISS YOU (Silas/MCA 54847)	Aaron Hall	39	25
5	I'D GIVE ANYTHING (East/West 98244)	Gerald Levert	6	14	56	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	40	24
6	STROKE YOU UP (Spoiled Rotten/Big Beat/Antantic 98279)	Changing Faces	9	7	57	THE RIGHT KIND OF LOVER (MCA 10870)	Patti Labelle	44	22
7	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	13	7	58	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	46	18
8	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	16	4	59	ALL THIS LOVE (MCA 54925)	Patti Labelle	82	2
9	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	23	5	60	SPEND THE NIGHT (Maverick/Reprise 18194)	N' Phase	48	18
10	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	12	7	61	FREE (Atlantic 87208)	Debelah	62	3
11	HUNGAH (Warner Bros. 18121)	Karyn White	10	8	62	ACTION (East/West 98260)	Terror Fabulous & Nadine Sutherland	50	12
12	WHERE IS MY LOVE? (Reprise 18140)	EI Debarge feat. Babyface	14	10	63	BACK & FORTH (Blackground/Jive 42173-2)	Aaliyah	51	26
13	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	18	6	64	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	58	12
14	HOW MANY WAYS (LaFace 4081)	Toni Braxton	7	13	65	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube feat. George Clinton	59	13
15	NEVER LIE (MCA 54850)	Immature	21	7	66	SLOW WINE (Wing/Mercury 853 476)	Tony! Tonil Tonel	61	18
16	GET UP ON IT (Elektra 64506)	Keith Sweat	17	13	67	SUMMER BUNNIES (Jive 42238)	R. Kelly	63	10
17	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	8	10	68	WHY NOT TAKE ALL OF ME (Warner Bros. 18101)	Casserine feat. Cato	75	2
18	LETITGO (Warner Bros. 18074)	Prince	53	4	69	WHAT MAKES A MAN (CHEAT ON A WOMAN) (MCA 54792)	Melvin Riley	78	3
19	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	11	13	70	EXPERIMENT (Fox 62965)	Jamie Foxx	71	5
20	DO YOU WANNA GET FUNKY (Columbia 77582)	C+C Music Factory	15	12	71	YOUR BODY'S CALLIN' (Jive 42220)	R. Kelly	67	27
21	TURN DOWN THE LIGHTS (Motown 2255)	Shanice	19	21	72	JOI (Silas/MCA 54871)	London Jones	64	11
22	WHEN CAN I SEE YOU (Epic 6173)	Babyface	26	6	73	BOOTI CALL (Interscope 98255-4)	Blackstreet & Teddy Riley	66	20
23	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	20	23	74	TASTE YOUR LOVE (Uptown/MCA 54672)	Horace Brown	83	3
24	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	35	8	75	I REMEMBER (Tommy Boy 635)	Coolio	76	6
25	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	28	7	76	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	85	5
26	HONEY (Arista 2743)	Aretha Franklin	22	20	77	TONIGHT (Street Life 72392)	Sweet Sable feat. Nikke Nikole	72	12
27	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	24	11	78	HIP HOP RIDE (East/West 98240)	Da Youngsta's	73	8
28	ROMANTIC CALL (Epic 77624)	Patra feat. Yo Yo	29	8	79	I'M NOT OVER YOU (A&M/Perspective 0574)	Ce Ce Peniston	68	25
29	I'VE HAD ENOUGH (East/West 5727)	Cindy Mizelle	32	10	80	I'LL BE AROUND (GRP 3052)	Russ Freeman & The Rippingtons feat. Jeffery Osborne	79	4
30	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	33	7	81	DON'T FRONT (Step Son 7133)	Missjones	84	9
31	IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241)	BeBe & CeCe Winans	31	8	82	ERROR OF OUR WAYS (Motown 2269)	The Temptations	87	2
32	VIBE (Illtown/Motown 2261)	Zhane	34	8	83	PARTY (Epic Street/Epic 77400)	Dis-N-Dat	88	2
33	I'M ON MY KNEES (Mercury 858 968)	Jonathan Butler	37	4	84	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	69	28
34	WHEN A MAN CRIES (Virgin 38450)	Tony Terry	25	11	85	BLACK SUPERMAN (Ruthless/Relativity 5516)	Above The Law	90	2
35	THROUGH THE RAIN (Polydor/Island 853 314)	Tanya Blount	DEBUT		86	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	70	24
36	YOU WANT THIS (Virgin 14212)	Janet Jackson	45	7	87	WHAT ABOUT US (Uptown/MCA 54861)	Jodeci	89	20
37	I'LL TAKE HER (Mercury 522 661)	III AI Skratch & Brian McKnight	52	7	88	GROOVE OF LOVE (Gasoline Alley 54912)	Eve	DEBUT	
38	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	43	5	89	TURN IT UP (Perspective 7472)	Raja-Nee	DEBUT	
39	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	41	7	90	BOYFRIEND (East/West 98213)	Billy Lawrence	DEBUT	
40	WITH OPEN ARMS (Capitol 58258)	Rachelle Ferrell	47	4	91	WEEKEND LOVE/BLACK HAND SIDE (Motown 2246)	Queen Latifah	74	21
41	LET'S TALK ABOUT IT (East/West)	Men At Large	57	4	92	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	81	12
42	CHOCOLATE (RAL/Island 853 502)	Y?N-Vee	54	5	93	OLD BECOMES NEW (Big Beat/Antantic 98236)	Groove U	80	6
43	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	60	3	94	MAKE UP YOUR MIND (RCA/PMD 62876)	Veronica Lynn	86	10
44	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	49	5	95	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	92	10
45	MAKE IT RIGHT (Giant 7137)	Lisa Stansfield	65	4	96	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	95	15
46	HIT BY LOVE (A&M/Perspective 580768)	Ce Ce Peniston	42	11	97	WHOSE IS IT? (MCA 54849)	Melvin Riley	91	19
47	TOOTSEE ROLL (Rip-It 6911)	69 Boyz	55	8	98	90'S GIRL (Kaper/RCA 62865)	Blackgirl	93	19
48	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	27	13	99	THE CHOICE IS YOURS (Mercury 1259)	Emage	94	10
49	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	30	22	100	BRAND NEW (Elektra 64526)	Sista	96	8
50	ALWAYS IN MY HEART (Qwest/Warner Bros. 6975)	Tevin Campbell	77	3					
51	9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159)	Digable Planets							



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NONE OF YOUR BUSINESS S. Azor (Sons Of K-Oss/Out Of The Basement/Next Plateau,ASCAP/Urar,BML/CPP)	95
NUTTIN' BUT LOVE Heavy D., Kid Capri (ASCAP)	58
OLD BECOMES NEW T. Taylor, C. Farris (Khatroy/Chrystal,ASCAP)	93
PARTY J. McGowan, N. Orange, V. Bryant, H.W. Casey, R. Finch (Potatburg/Harrick/Longside,BMI)	83
PASS THE LOVIN' K. Keane (Night Rambow/Brown Girl/Kwakwani/Neas, Nitty & Capone/WB Darin Whittington,ASCAP)	54
PLAYAZ CLUB A. Forte (Rag Top,BMI)	76
PRACTICE WHAT YOU PREACH B. White, G. Levert, E. "Tony" Nicholas (Seven Songs/Super Songs/Divided Music/Zomba/Warner-Tamerlane/Romul Music,BMI)	10
RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyme/New Perspective,ASCAP)	57
ROMANTIC CALL Howie Tee (Howie Tee/Irving/Zomba/Aunt Hilda/Street Knowledge,ASCAP)	28
SENDING MY LOVE Naughty By Nature (9th Town/Naughty,ASCAP)	56
SLOW WINE D. Wiggins, The Whole Nine (Polygram Publishing)	66
SPEND THE NIGHT R. Kelly (Zomba/R. Kelly,BMI)	60
STROKE YOU UP R. Kelly (Zomba,BMI)	6
SUMMER BUNNIES R. Kelly (Zomba/R. Kelly/Taking Care Of Business,BMI)	92
TAKE IT EASY KRS-ONE (Miami,ASCAP)	67
TASTE YOU LOVE H. Brown, Buttahead Tim Dawg, D. Hall (Zomba/Horace Brown/My Two Sons/Vanessa/Clyde Otis/WB/Stone Jam,ASCAP)	74
THIS D.J. Warren G (Warren G,ASCAP)	49
THROUGH THE RAIN K. Jackson, E. White, P. Laurence (K-Jack Top 10/Nerosca,ASCAP)	35
THUGGISH RUGGISH BONE DJ Unek (Ruthless Attack,ASCAP/Dollaz-N. Sense/Keena,BMI)	48
TOOTSEE ROLL 95 South (Downlow Quad,BMI)	47
TONIGHT Nikke Nicole (Nikke Duz It Music/MCA Music Pub.,ASCAP)	77
TURN DOWN THE LIGHTS B. Watson, N. McArthur (Bobizz/Melrose/Ezaf/Sony Songs,BMI)	21
TURN IT UP J. Harris III, T. Lewis, Raja-Ne, R. Iley, M. Iley, O. Iley, E. Iley (Flyte Tyme/EMI April,ASCAP/Ten eight Tunes & Help The Bear,BMI)	89
U WILL KNOW Polygram/Polygram Int./Ah-shoo/12 AM/Melodies Nude,ASCAP (N/A)	9
VIBE Naughty By Nature (9th Town/Naughty/Rodriguez/Almo,ASCAP)	32
WHAT ABOUT US (April DeSwing Mob/Saja/Troutman/Devel/Up-Me,BMI)	87
WHAT MAKES A MAN... M. Riley (N/A)	69
WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Funk,BMI)	39
WHERE IS MY LOVE? Babyface (Rambush/MCA,ASCAP/Ecap/Sony,BMI)	12
WHEN A MAN CRIES N/A (N/A)	34
WHEN CAN I SEE YOU Babyface, L.A. Reid, D. Simmons (Sony/Ecap,BMI)	22
WHEN YOU NEED ME V. Benford (MCA/Geffin/Romce Onyx,ASCAP)	43
WHOSE IS IT? M. Riley (MCA Music Pub./Deedee Dee Music,ASCAP)	97
WHY NOT TAKE ALL OF ME Cato (Alvie's House,BMI)	68
WILLING TO FORGIVE Babyface, D. Simmons (Ecap/Sony/Warner-Tamerlane/Boobie-Loo,BML/WBM)	84
WITH OPEN ARMS R. Ferrell, D. Robinson (Feel The Beat Music/Stone Diamond Music Corp.,BMI)	80
YOUR BODY'S CALLIN' R. Kelly (Zomba/R. Kelly,BML/CPP)	71
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Shoop Dogg (Sony Tunes,ASCAP/KNJ,BMI)	17
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes/Jobete,ASCAP/Ice Stone Agate,BMI)	36

REVIEWS by M.R. Martinez



■ BARRY WHITE: *The Icon Of Love* (A&M 54 0115). Producers: B. White & others.

Already enjoying a resurgence of popularity on the NAC radio programming circuit with some of his early R&B ballads, White and the myriad of collaborating producers employed here script an alluring slow and midtempo ballad montage. White employs his rich voice on rap preambles to set up many of these tracks. "There It Is," produced by White with Gerald Levert and Tony Nicholas, is classic White and will sweep his old fans into a nostalgic swoon.

Jimmy Jam & Terry Lewis produce another radio-ready song, "I Only Want To Be With You," and White and Chuckii Booker get rocky on "The Time Is Right."

■ SIMPLÉ E: *Colouz Uv Sound* (Fox/BMG CD 11021). Producers: Various.

Simplé E comes funky on most of these tomes. Her mic flow is enthusiastic and is not mired in clichés. The lady even sings on occasion. She perhaps has a chance to more firmly establish the rapper/vocalist genre. The production is not expansive, but is most efficient. In addition to the single "Blue Jeans," Simplé shows up on tracks like "de Abyss," the old school/dancehall-inspired "East Coast/West Coast," the texturally quirky and sexy "Rant & Rave," the Afrocentric "Soul Searchin'" and the jazzy "Play My Funk."



■ VARIOUS ARTISTS: *State Of Emergency—Society In Crisis* (Vol. 1) (Madsounds/Motown 53 0344). Producers: Various.

Inspired by the Los Angeles Rebellion in 1992, this collection is as much a political primer as it is a viable entertainment package. There are no real filler tracks here as artists like Ice T, The Pharcyde, Lord Finesse, Bobcat, I Smooth, J.R. Swinga, Uke Uye and other rappers mix might with interludes by Minister Louis Farrakhan and other guests that spread knowledge in the way of stats, insights and finely focused rage. "Da Spook Dat Sat By Da Door" by Uke Uye is fine mix of manifesto and infectious beats. Not for the light listener, but for those seeking a community event.

■ KLEO: *Tell Me* (SLV 1010). Producers: Various.

Kleo's breathy vocals glide atop some fine production work. Some of it's bottom-heavy, but that only makes the rump-shake and hip-sway easier to accomplish. Kleo spends most of her time singing about modern love trials and tribulations, joys and visceral pleasures. Kleo doesn't try to sing outside of her still-developing vocal identity and the music doesn't press the issue. The title track, "Don't Waste My Time," could attract some radio airplay and "The Love In You" is aimed at makin' chubbies. The single is "Tell Me."



PICK OF THE WEEK

■ JADE: *Mind, Body & Song* (Giant 24558). Producers: Various.

This trio of comely ladies are singing with a great deal more confidence and are showing off more vocal prowess with the help of production that more effectively enhances the skills they exhibited on their precious metal debut. Although there are several tracks on this album that can be an instant attraction at radio, the bumpin' single "5-4-3-2 (Yo! Time is Up)" has propelled this 14-track collection on to the charts. But tracks like "If The Mood Is Right," the slow grinding "If The Lovin' Ain't Good," and the community-conscious single "What's Goin' On" (not be confused with Marvin's) have more than sex appeal. "Hangin'" is a dancer.



R&B ALBUMS

OCTOBER 22, 1994

	Boyz II Men	1	6
	Anita Baker	2	5
	Gerald Levert	3	5
	Bone Thugs N Harmony	7	14
	The Notorious B.I.G.	5	4
	Soundtrack	DEBUT	
	Luther Vandross	4	3
	Aaliyah	6	20
	Gladys Knight	15	5
	Barry White	DEBUT	
	Craig Mack	9	3
	Changing Faces	8	7
	Brandy	DEBUT	
	Blackstreet	12	16
	Keith Sweat	13	15
	Big Mike	11	15
	Da Brat	17	15
	Patti LaBelle	16	18
	U.G.K.	20	5
	69 Boyz	19	17
	MC Eiht feat. CMW	10	12
	Ill Ai Skcratch	25	9
	Karyn White	DEBUT	
	Warren G	14	18
	Heavy D & The Boyz	18	20
	Usher	27	5
	Immature	29	9
	R. Kelly	21	40
	Outkast	28	23
	Above The Law	31	13
	Jade	DEBUT	
	Aaron Hall	32	41
	Gravediggaz	26	9
	PMD	DEBUT	
	Eightball & MJG	30	18
	Aretha Franklin	23	31
	Prince	22	8
	C+C Music Factory	35	8
	Toni Braxton	39	47
	Babyface	40	45
	Top Authority	38	32
	Public Enemy	24	7
	Ei Debarge	43	18
	Big Daddy Kane	44	4
	Whitehead Brothers	47	5
	Bloods & Crips	48	3
	Snoop Doggy Dogg	42	39
	NAS	46	24
	Zhane	45	32
	Paris	DEBUT	
	Rachelle Ferrell	50	25
	Norman Brown	52	17
	BeBe & CeCe Winans	DEBUT	
	Patra	37	34
	Coolio	36	12
	Jamie Foxx	41	12
	Da Youngsta's	59	3
	Melvin Riley	33	14
	Mariah Carey	58	44
	Tevin Campbell	34	41
	Sounds Of Blackness	51	25
	Beastie Boys	61	18
	Angela Winbush	57	29
	Janet Jackson	56	57
	Salt-N-Pepa	63	40
	Ice Cube	65	38
	Soundtrack	54	29
	Organized Konfusion	49	6
	Kenny G	70	77
	Take 6	53	15
	All-4-One	55	25
	Wu-Tang Clan	64	40
	Terror Fabulous	60	11
	Jodeci	62	36
	MC Breed	66	18

THE RHYTHM

M.R. Martinez



Since joining MCA Records, members of the young teen group Immature have decided that *Playtime Is Over*, something evident by that album's first single "Never Lie." The group had a successful run of live performances this summer, and group member Marques "Batman" Houston has earned a recurring role on the NBC-TV Emmy-nominated series "Sister Sister." The trio also appeared in the movie *House Party 3*. Pictured on stage at a recent live performance are (l-r):

BUDWEISER SUPERFEST: Poor sound and acoustics at the Anaheim Pond thwarted all four acts on the bill, although the two major acts—R. Kelly and Heavy D & The Boyz—were the least affected and, consequently, turned in the most crowd pleasing (if not musically satisfying) performances.

Headliner Kelly started his set with a film short drenched in apocalyptic sci-fi images of armed women (wearing tight clothing, of course) advancing paramilitary style on a stark industrial setting and eventually drawing down on a glass chamber where Kelly is shackled. The leader of the group then performs simulated sex with Kelly and leaves. But Kelly somehow escapes to the Pond stage and back in the chamber where he sexually dispatches on one of the voluptuous stage dancers. The entire sequence takes little more than 10 minutes.

This opening continued to demonstrate the commercial drawing power developed by the multi-Platinum Jive Records album *12 Play*. The near-capacity crowd at this arena venue was composed mainly of nubile, young adult females that were, for the most part, unescorted. Women were the major segment of the audience that warmed to the glitzy, choreographed sexuality that marked most of R. Kelly's show. Another anomaly was the fact this show was produced by brewery Budweiser, yet most of the people attending this show unchaperoned would have been carded.

Kelly said early on in the show, "I came to show my shit tonight," and, as he lasciviously groped his thrusting pelvis, "a man's gotta do whatta man's gotta do." His two female dancers provided counterpoint with a pelvic pump 'n' grind act that was modern-day burlesque. However, the sexual and over-dramatic approach undermined what could have been a musically pleasing set, something Kelly accomplished to a degree at a Greek Theatre show earlier this year.

"Overweight Lover" Heavy D and crew, while also expressing themselves with the occasional carnal flourishes, provided a more complete musical experience, perhaps owing to the depth of his catalogue. In addition to selections from his current MCA Records album *Nuttin' But Love*, Heavy came with earlier hits from his three previous albums like "Mr. Big Stuff" and "Girls, They All Like Me." He served up "Black Coffee," the current single from the present album, and the watershed title track, "Nuttin' But Love."

Heavy D's crew managed the sound problems best during the evening while rappers Coolio and Warren G had the worst experience. The most distinguishable aspects about each of these acts were the beats, as their respective microphone play was lost in the cavernous arena's rafters. As he left following his hit "Fantastic Voyage," Coolio complained about having only 15 minutes to perform. Warren G, as he launched into his hit "Regulate," urged the crowd to say, "Fuck the soundman." That was perhaps the most honest passion of the evening.

**THE
RHYME**

By M.R. Martinez

RAP SYMPOSIUM VI: The recent Rap Symposium VI, held Saturday October 8th at the American Federation of Musicians Local 47 Union Hall, was an event engineered to attract not just hip-hop hopefuls with demo tapes in hand but active members of the larger African-American community in Los Angeles who hoped to express their feelings about the current state of hip-hop and the world. Jerry Davis, president of Poetic Groove Records, and his partner Kenneth Carr were the chief organizers of the event, but got a lot of help from Madsounds Records, the Motown Records label that focuses on the street side of rap, and also from the American Society of Composers Authors & Publishers (ASCAP). Madsounds tangible interest in the Symposium was to insure a presence for the recently-released *State of Emergency—Society In Crisis (Vol. 1)* on Poetic Groove Records.

Inspired by the Los Angeles Rebellion of 1992, the brainchild of Davis and rapper Def Jef, and later refined by Carr and other people from both the wider community and the music industry, *State of Emergency* the concept and the album at the Symposium served as the thematic fabric for panel discussions and a keynote speech by recently-deposed NAACP executive director Dr. Benjamin Chavis. Def Jef, speaking on a panel dealing with the future of hip-hop, debunked the notion that each black rap artist had a responsibility to be a role model and that it is the obligation of each individual to educate themselves. Motown v.p. Paris Eley adjusted the focus on that notion a bit by saying that although the bottom line is important in the record business, "Black executives have a chance to do something a little different: we have a chance to make art that is entertaining and socially relevant."

Chavis' closing comments attempted to expose in a different light those community-based attendees' concerns that rap music must take a more uplifting tone. He recalled the recent African-American Leadership Conference, where Nation of Islam leader Minister Louis Farrakhan was invited. Chavis called the conference a watershed event because of Farrakhan's presence and the invitation extended of various hip-hop artists. "We decided to reach out to hip-hop artists because we thought it very important that this cultural phenomena known as hip-hop and rap not only be understood, but be embraced by brothers and sisters that were serious about the struggle for freedom and justice," Chavis said. "The state of emergency just didn't begin this year; we have been in a state of crisis as a people." The North Carolina native said that in order to maintain a vision of the future and to move from talk of organizing and mobilizing the community, that the current generation of young people would play an important role. "The hip-hop generation, in my view, offers not only one of the most creative, but I think one of the best opportunities for the entire African-American community to come together with a new understanding of our mutual responsibility." Amen.

SOUND NIBBLES: "Big Phat Ones" is the title of a special programming promotion being waged this fall by The Video Jukebox Network, Inc., more commonly known as The Box. In an effort to document music trends that have shaped '90s music direction, rap videos by several rap artists are included. They include vintage videos by Public Enemy, 2 Live Crew, 2 Pac, Cypress Hill, Digital Underground, N.W.A., Dr. Dre, House of Pain, Kriss Kross, Ice Cube, Jodeci, MC Hammer, Naughty By Nature, Positive K and Run D.M.C. with Aerosmith. Big Phat Ones actually covers a plethora of music and should offer a decent retrospective.

TOP 25 RAP SINGLES
CASH BOX • OCTOBER 22, 1994

1	FLAVA IN YA EAR (Bad Boy 7-9001)	Craig Mack	3	10
2	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	1	17
3	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	4	8
4	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	2	8
5	I'LL TAKE HER (Mercury 856 124) III AI Skcratch feat. Brian McKnight		7	4
6	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	10	4
7	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube	6	12
8	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	5	12
9	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	9	11
10	HIP HOP RIDE (EastWest 98240)	Da Youngsta's	11	6
11	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	12	14
12	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	DEBUT	
13	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	13	14
14	BREAK DOWN (Jive 42244)	Fu Schnickens	21	2
15	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	19	2
16	9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159)	Digable Planets	17	2
17	BUCK EM DOWN (Wreck/Nervous 20100)	Black Moon	DEBUT	
18	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	18	15
19	ROMANTIC CALL (Epic 77624)	Patra feat. Yo Yo	15	10
20	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	DEBUT	
21	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	14	19
22	BLACK SUPERMAN (Ruthless/Relativity 5516)	Above The Law	23	2
23	I SAW IT CUMMIN' (PMD/RCA 62952)	PMD	8	6
24	BACK IN THE DAY (Giant/Reprise/Warner Bros. 18217)	Ahmad	16	22
25	I GOT A LOVE (Elektra 64513)	Pete Rock & C.L. Smooth	24	4

RAP REVIEWS

By Dr. Bayyan

MC BREED: "Seven Years" b/w "What You Want" (Wrap 249).

Even on these radio edits, you can sense that MC Breed was intent on coming harder with his almost hypnotic beats and grooves and the distinct mic work. "Seven Years" is a story of Breed's struggle into the music business, while "What You Want" is a bass-deep jeep beater with attitude.

THE PUPPIES: "Summer Delight" (Chaos/Columbia 6413).

They missed the best season for release of this breezy and youthful rap, but the pixie-ish duo bring some heat to the various mixes on this record. The midtempo bum of the R&B Groove-Radio Edit shows up best and could earn this record the widest airplay. The production fits the youthful mic work.

RALLY RAL: "Something Kinda Funky" b/w "I Thought I Knew" (Priority 50794).

The song lives up to its billing as the A side comes with a deeply funky groove, while Rally Ral glides easily over the music with an easy, unforced mic style. "I Thought U Knew" opens in an almost gothic fashion. The music is just as funky and guest E-A-Ski is definitely in the house.

INTERNATIONAL

United Kingdom

RIGHT FOR BRANSON & WRIGHT: Two of the British record industry's veterans, **Richard Branson & Chris Wright**, are celebrating this week having both been granted London FM licenses from **The Radio Authority**. Branson's long-standing dream for **Virgin London Radio** to become an FM station has now been realised. Wright received the news that his company **Crystal FM** had been granted a license whilst on vacation in Mexico. (Congratulations to both of them.)



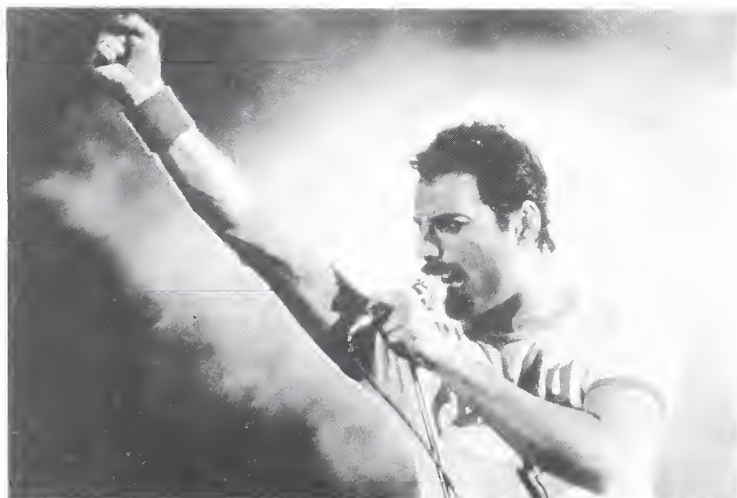
Royal appearance delayed?

NO DATE FOR PRINCE ALBUM: **WEA Records** are refusing to comment on the delayed release of the new **Prince** (or "symbol," as he is now known) album *Gold Experience*. Apparently the artist is not at all pleased with **WEA's** decision to hold up the release. One of the tracks of the album, "Dolphin," was the first to be played on **VH-1** last week. Personally, I thought the track was great and if this is a taster for the album, then I do not understand why they are "soft-peddling."

AMERICAN RECORDINGS AMEND SUIT: **American Recordings** has amended and refiled its U.S. lawsuit against former joint venture partner **Phonogram**. As well as accusing **Phonogram** of fraud and breach of contract, **American**, which is now licensed internationally by **BMG**, alleges fraudulent accounting, restraint of trade and interference in contractual relationships.

NEW FACE AT EASTWEST: **EastWest Records** has appointed producer **Ian Stanley** as head of A&R. Stanley has worked as a consultant to **EastWest** for the past three years and has just completed the new **Human League** album he signed to the label. Stanley is a former member of **Tears For Fears** and co-wrote the U.S. #1 hits "Shout" and "Everybody Wants To Rule The World."

THE QUEEN FAN CLUB CHARITY DRIVE: **The International Queen Fan Club** is launching a national street collection to raise funds for the **Mercury Phoenix Trust** next month. Members of the fan club will kick off the collection in central London on November 15th, with each donor receiving a small sticker emblem of **Freddie Mercury** emblazoned with the motto "The Mercury Phoenix Trust, Fighting AIDS Worldwide." The trust was first set up in 1992 by **Brian May**, **Roger Taylor** and Queen manager **Jim Beach**.



Fans of Freddie Mercury (above) continue the fight against AIDS



Holly Johnson, another artist in the fight against AIDS

MUSIC BY FAX: Sheet music by FAX will become available for the first time in late October through a new service offered by publisher **Music Sales**. "Music By FAX" will give A&R persons and musicians access to 1,000 songs using a new premium-rate British Telecom 0897 number.

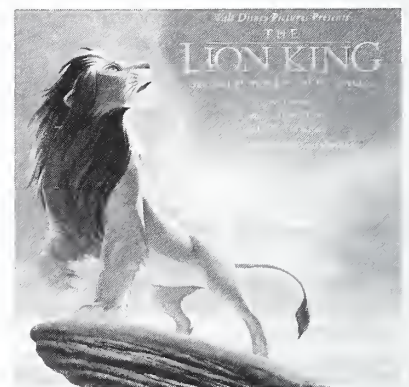
NEW TV AIDS BENEFIT: **Suede**, **Pulp**, **Neneh Cherry** and **Alison Moyet** are to perform in a 90-minute AIDS charity concert being recorded for **ITV** next month. Hosted by **Holly Johnson**, "Live At The Lighthouse" will be recorded at London's Lighthouse AIDS Centre on October 31 for transmission by **Carlton TV** in January and the network in spring.

STARS JUDGES FOR THE Q AWARDS: **Johnny Cash**, **Michael Hutchence**, **Peter Gabriel** and **Neil Finn** have all been confirmed as judges for the **5th Annual Q Awards**, being staged at London's **Park Lane Hotel** on November 9. The four will be joined by **MTV's Brent Hansen**, **John Hegarty** and producer **Jim Steinman**.

GUMP & DISNEY TO FIGHT IT OUT: *The Lion King* and *Forrest Gump* albums are expected to push soundtrack sales to previously uncharted heights over the coming months. The releases ranked one and two on the U.S. album charts for five weeks this summer. **Phonogram** plans a national press campaign and co-op promotions with distributor **Buena Vista** to support the *Lion King* album, which has already sold 6 million copies in the U.S. **Epic Soundtrax** is launching a TV sales campaign on October 17 for the '60s and '70s *Forrest Gump* compilation.

U.K. SINGLES CHART: A new #1 and the week's highest entry is "Sure" from **Take That**. #2 is **Whigfield's** "Saturday Night." #3 is "Always" from **Bon Jovi**. Up two places to #4 is "Baby Come Back" from **Pato Banton**. #5 is **Cyndi Lauper's** "Hey Now (Girls Just Want To Have Fun)." #6 is "The Rhythm Of The Night" by **Corona**. #7 is "Sweetness" by **Michelle Gayle**. Still at #8 is "Stay" by **Lisa Loeb**. #9 is "Steam" from **East 17**. Down five places to #10 is **Madonna's** "Secret." This week's highest climber, up from #20 to #12, is "Welcome To Tomorrow" by **Snap** (featuring **Summer**).

U.K. ALBUM CHART: Still holding the #1 slot is *Monster* by

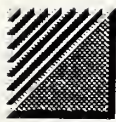


3 2 WEEKS ON CHART 2

Forrest
The Gump
Soundtrack



King of the Forrest?



R.E.M. The week's highest entry at #2 is *No Need To Argue* from **The Cranberries**. New in at #3 is **Cliff Richard's** *The Hit List*. #4 is **Cyndi Lauper's** *12 Deadly Cyns, And Then Some*. Moving back up two places to #5 is *The 3 Tenors In Concert 1994*. Down three places to #6 this week is *Songs* from **Luther Vandross**. *ParkLife* by **Blur** moves down to #7. #8 is *From The Cradle* by **Eric Clapton**. #9 is *Definitely Maybe* by **Oasis**. Down at #10 is *Protection* from **Massive Attack**. Surprise re-entry and the week's highest climber at #11 is **Mariah Carey's** *Music Box*.

U.K. MUSIC VIDEO CHART: Still at #1 is **Carreras, Domingo & Pavarotti, In Concert 1994**. New in at #2 and this week's highest entry is *The Hit List* from **Cliff Richard**. #3 is **Take That's** *Everything Changes*. Down one place to #4 is *Wonder Stuff (Greatest Hits)*. **Joe Longthorne's** *Live* is #5. #6 is **Take That The Party** (Live At Wembley). #7 is **Peter Gabriel's** *Secret World Live*. #8 is **Take That's** *Take That & Party* (Compilation). Climbing their way back up the charts and the week's highest climber at #9 is **Wet Wet Wet's** *Greatest Hits*. Slipping down six places to #10 is **Tina Turner** *What's Love Live*.

THE U.K. TOP 10 RENTAL VIDEOS

1. *On Deadly Ground* (Warner Home Video)
2. *Philadelphia* (Columbia)
3. *Blink* (Guild)
4. *Malice* (PolyGram)
5. *Shadowland* (CIC)
6. *In The Name Of The Father* (CIC)
7. *The Three Musketeers* (Buena Vista)
8. *Mother's Boys* (Guild)
9. *A Perfect World* (Warner Home Video)
10. *Free Willy* (Warner Home Video)

—courtesy Titles Video, for the week ending October 15, 1994.

News From Japan

By Sachio Saito

TWO MILLION SELLERS AWARD went to *Impressions* (Mariya Takeuchi, East West Japan) at the September certification of **RIAJ** (Record Industries Association of Japan). Following this in the albums were: Triple Platinum - *Atomic Heart* (Mr. Children, Toys Factory); *Ying & Yang* (Chage & Aska, Pony Canyon); *Baby Faith* (Misato Watanabe, Epic Sony); and *Deen* (Deen, Bgram). Six took Gold: *Life* (Kenji Ozawa, Toshiba EMI); *Couplet* (Mariko Takahashi, Victor Entertainment); *Sweet Heart* (Takako Okamura, Fun House); *Expose* (Shizuka Kudo, Pony Canyon); *Vocallies* (Ruriko Kubou, Epic Sony); and *Presents* (Princess Princess, Sony). *Unity* (Big Mountain, BMG Victor) was awarded Platinum. Gold went to *Fuyu No Sanpomichi* ("A Walking Road In The Winter") (Simon & Garfunkel, Sony); *Tenshi Ni Love Song O* ("A Love Song To Angeles") (Omnibus, Pony Canyon); *The Lion King* (Omnibus, Pony Canyon); *Right Here, Right Now* (Van Halen, Warner Music Japan); *The Funky Headhunter* (Hammer, BMG Victor); *II* (Boyz II Men, Polydor); *Master Of The Rings* (Halloween, Victor) and *Barads* (Richard Marx, Toshiba EMI). In Singles: "Sorato Kimino Aidani" ("Between Sky and You") (Miyuki Nakajima, Pony Canyon) hit Triple Platinum while a Million Award went to "Koishisato Setsunasato Kokorozuyosato" ("Loveliness, Dearnness and Strength") (Ryoko Shinohara, Epic Sony. Two titles, "Boy Meets Girl" (Trf, Avex) and "Hitomi Sorasanaide" ("Look At Me Directly") (Deen, Bgram) have been awarded Platinum. Gold went to seven works including "Gambari-

mashou" ("Fight! Fight! Fight!") (Smap, Victor) and "Drastic Mermaid" (Access, Fun House).

LOCAL 45s TOP 10

TW	LW		
1	1	KOISHISATO SETSUNASATO KOKOROZUYOSATO	
		(Epic Sony)	Ryoko Shinohara
2	-	OREIRONI SOMARE (Sony)	Kome Kome Club
3	3	SPY (WEA Japan)	Takayuki Makihara
4	7	MARIA (Zain)	T-Bolan
5	2	TRUE BLUE (MCA Victor)	Luna Sea
6	4	LOVE YOU ONLY (Sony)	Tokio
7	9	VIRGIN BEAT (Toshiba EMI)	Kyosuke Himuro
8	8	HELLO, MY FRIEND (Toshiba EMI)	Yumi Matsutoya
9	7	GANBARIMASHOU (Victor)	Smap
10	10	HEART (Pony Canyon)	Chage & Aska

LOCAL CDs TOP 10

1	-	DEEN (Bgram)	Deen
2	1	ATOMIC HEART (Toys Factory)	Mr. Children
3	4	IMPRESSIONS (EastWest Japan)	Mariya Takuchi
4	2	A PLACE IN THE SUN (For Life)	Miki Imai
5	-	SWEET HEART (Fun House)	Takako Okamura
6	3	BABY FAITH (Epic Sony)	Misato Watanabe
7	8	BILLIONAIRE BOY MEETS GIRL (Avex)	Trf
8	-	HIDEAKI TOKUNAGA LIVE (Apollon)	Hideaki Tokunaga
9	6	LIFE (Toshiba EMI)	Kenji Ozawa
10	-	II (Polydor)	Boyz II Men

TOP 25 JAZZ ALBUMS

CASH BOX • OCTOBER 22, 1994

1	HOME FAR AWAY (GRP 9780)	George Howard	2	4
2	AFTER THE STORM (Mojazz/Motown 0301)	Norman Brown	1	10
3	BREATHLESS (Arista 18646)	Kenny G	3	64
4	COMMON GROUND (Blue Note/Capitol 89297)	Everette Harp	4	6
5	HEAD TO HEAD (Mercury 22682)	Jonathan Butler	DEBUT	
6	SAHARA (GRP/GRD 9781)	Russ Freeman & The Rippingtons	8	3
7	UNDERCOVER (Verve Forecast/Verve 523 356)	Art Porter	7	4
8	SAX BY THE FIRE (GTS 34573)	John Tesh Project	9	11
9	TENDERNESS (Reprise/Warner Bros. 45422)	Al Jarreau	6	9
10	MOVE (Warner Bros. 45596)	Earl Klugh	11	7
11	POSITIVITY (Verve Forecast/Verve 522 036)	Incognito	12	4
12	DO YOU FEEL THAT? (Warner Bros. 45729)	Joe Sample & Soul Commitee	DEBUT	
13	HEARSAY (Elektra 61620)	David Sanborn	5	8
14	BACKBONE (Warner Bros. 45611)	Boney James	10	8
15	HARDCASTLE (JVC 2033)	Paul Hardcastle	14	13
16	MOODSWINGS (Warner Bros. 45643)	Joshua Redman	DEBUT	
17	L.A. (Qwest 45601)	Hiroshima	DEBUT	
18	LIVE AT THE GREEK (Epic 57506)	Stanley Clarke And Friends	15	6
19	LOVE, NANCY (Columbia 57425)	Nancy Wilson	19	11
20	THAT SECRET PLACE (MCA 4023)	Patti Austin	RE-ENTRY	
21	SPIRITS (TVT 4310)	Gil Scott-Heron	18	11
22	LUCKY MAN (Capitol 98892)	Dave Koz	23	31
23	SHARE MY WORLD (EMI 78929)	Najee	DEBUT	
24	THE BENOIT/FREEMAN PROJECT (GRP 9739)	The Benoit/Freeman Project	24	16
25	PEACEFULL JOURNEY (Warlock 2737)	Kim Waters	DEBUT	

Jazz Reviews

By M.R. Martinez



■ **BETTY CARTER: *Feed The Fire* (Verve 523 600). Producer: Richard Seidel.**

Carter is an instrument, and she has always shown an appreciation for young musicians who bring fresh energy to her myriad of incisive interpretations of standard and new compositions. But this live session, recorded nearly a year ago at the Royal Festival Hall in London, includes captains Dave Holland on bass and Jack DeJohnette on drums with up-and-coming pianist Geri Allen. In the spirit of exploration, Carter opens her album with Allen's composition "Feed The Fire," the album's title track. She also has writing collaborations with DeJohnette ("What Is This Tune?"). She's ethereal on her writing collaboration with Mark Zubek ("Love Notes"), and cool on the track "Lover Man."

■ **MARK WHITFIELD: *True Blue* (Verve 523 591). Producers: Richard Seidel & Don Sickler.**

Whitfield has definitely forged an individual style, but there's a little bit of Joe Pass and Grant Green in his blues. He's assisted mightily here by some young lions that have forged a higher profile via some illuminating gigs. Kenny Kirkland (piano), Jeff "Tain" Watts (drums) and Branford Marsalis (saxophone) all hold forth nightly on the "Tonight Show With Jay Leno" and bring a seasoned and responsive tone to each selection. Lesser known, but equally qualified, bassist Rodney Whitaker and trumpet player Nicholas Payton bring some coherent noise to the proceedings. "Save Your Love For Me," the uptempo "Immanuel The Redeemer" and Thelonius Monk's playful "Ba-lue Bolivar Ba-lues Are" stand out.



■ **JIMMY SMITH TRIO: *The Master* (Blue Note 30451). Producer: Hitooshi Namekata & Yoshiko Tsuge.**

Jimmy Smith is synonymous with blues. His rich organ sound is a study in tradition forged by individual flair. He remains fresh because he can rearrange a blues riff with the greatest of ease. Smith is joined on this album by a pair of blues O.G.'s—the venerable guitarist Kenny Burrell and drummer Jimmie Smith. In the hands of these vets, Cole Porter's "It's All Right With Me" sounds as organic. "Organ Grinder's Swing" has some tongue-in-cheek fun; the trio's reading of Horace



Silver's "The Preacher" is countrified; working the bass pedals on Burrell's "All Day Long" organist Smith shows his mastery; and on the classic "I Got My Mojo Workin'," Smith brings some gravelly vocal soul. Recorded live last December in Osaka.



■ **MALEEM MAHMOUD GHANIA WITH PHAROAH SANDERS: *The Trance of Seven Colors* (Axiom 524 047). Producer: Bill Laswell.**

This heady amalgamation of mantra groove and free, open playing transcends definition, but instead works on a more fundamental, spiritual level that contemporary music rarely reaches. Seminal saxophonist Pharoah Sanders redefines some territory he's previously explored on albums like *Shukuru* and also tills fresh soil on this collection of Gnawa ceremonial music from Morocco. Gnawa master Maleem Mhamoud Ghania is considered the foremost practitioner on the *gumbri*, and is said to perform the music ritual for its primal intent—healing and purification of spirit. For ears only attuned to Western flavor, "Peace in Essaouira (For Sonny Sharrock)" is the most accessible.

■ **ROB MCCONNELL & THE BOSS BRASS: *Overtime* (Concord Jazz 4618).**

This juggernaut big band has some of the most explosive yet smooth arrangements ever charted on a modern recording. McConnell can take the band from bluesy hop ("Overtime") to smoothed-out post-swing swing ("The Touch Of Your Lips") in a lick of the mouthpiece. The Boss Brass cover of "Stella By Starlight" is alternately a reminder of the past and given fresh air by flugelhorn player Guido Basso. The hoochie-choochie groove of Clark Terry's "Hawg Jawz," complete with some gutbucket vamping, demonstrates some soul. McConnell's composition "After You" drifts aboard a swooning arrangement that relies on quiet balladry. Moe Kaufmann's solo on this track is masterful.

News From U.S. & Latin America

By Hector Resendez

MEGA-MERENGUE STAR Juan Luis Guerra y su Grupo 440's latest

album *Fogaraté!* has done markedly well since its release this past July. Hitting top sales within the first month, over 200,000 units have sold in the United States alone. The album held first place for five consecutive weeks in Spain and captured a Platinum record there as well. It has taken first place in Holland, Belgium and Portugal.

The album's success in Central America has surpassed all projections set by the Miami-based label **Karen Records**, says **Alvaro Rizo**, label vice president. A key factor, says Rizo, is Guerra's meticulous care in attending to every detail. No expense was spared in creating and developing the 12 selections for this album. Even the packaging of the album was carefully thought out. The colorful and energetic cover was done by **Roy Lichtenstein**, a first for the Latin music industry.

The first single, "La Cosquillita," has already shot up through the charts worldwide. The second release, "Vivire," is a ballad written by African composer **Papa Wemba**. The video versions of these two singles were directed and produced by **Gustavo Garzon**.

Since 1984, Juan Luis Guerra has hit a distinctive note in the entire tropical music industry. In a short period, this group's new harmonic blend has grown into a Latin music phenomenon. The hugely successful album *Bachata Rosa* went on to win a Grammy Award in the category of Best Tropical Album of 1991. The album sold more than five million copies worldwide, and the *Bachata Rosa* World Tour, with tour stops throughout the Americas and Europe, drew over 350,000 fans.



Juan Luis Guerra

is a fine example of the versatility of this writer-composer. Another writer-performer is **Manuel Jimenez**, who has written hits for well-known artists as **Wilfrido Vargas**, **Miriam Cruz**, **Fernandito Villalona** and, more recently, for Spanish singer **Ana Belen** on her hit "Derroche." Jimenez' single "Dolores" is a smooth and melodic Merengue number. Finally, **Roy Tavare Y El Clan De La Furia**'s second single is an interesting remake of the popular "Another Chacha." Tavare's album, *Do It*, has sold well in Central and Southern America.

BREAKFAST AT TIFFANY: New York-based indie **Tiffany Records'** promotions director **Candy Cintron** recently announced that Latin music legend **Joe Cuba** will be releasing a new album, *Stepping Out...Again!* It will combine Salsa and mambo rhythms with hip-hop. Cuba plans to recreate the excitement he first caused back in 1958.

The new label has also signed Salsa artist **Hiram Medina** with the album *De Puerto Rico Con Amor*. The group, based on the island itself, has released two singles: "Tu Y Yo" and "No Somos Dos." The album will be distributed in the U.S. by the **Ritmo Records** chain. Says prez **Rolando Ortiz**, "Our productions mark a new era. We will definitely keep the public up-to-date with the newest in Latin music out of New York



Hiram Medina

and from outside of the United States."

SECADA ON THE ROAD: Grammy-winning singer-songwriter **Jon Secada** began his Central and South American tour last week in Mexico. Secada became an international pop phenomenon when his multi-Platinum self-titled debut album was released in 1992. This tour is named after his latest **SBK/EMI Records** album, *Heart, Soul & A Voice*. It includes the top-10 hit "If You Go" and the newly released "Whipped."



Jon Secada

THE LATIN LOWDOWN

REVIEWS By Hector Resendez

JUAN
GABRIEL



his signature love ballads. Gabriel, along with labelmates **Caifanes**, **Jose Jose** and **Joaquin Sabina** have been recently featured on **Telemundo Network TV** spots in the greater L.A. area and a **Universal Amphitheatre** concert in L.A. is slated for October 21-23.

EL GRAN COMBO: *La Ruta Del Sabor* (Combo Records 2104) Producer: Ralph Cartagena

The Puerto Rican Salsa superstar orchestra **El Gran Combo** launches its latest album, *La Ruta Del Sabor*. Since its inception in 1962 by founder and current director **Rafael Ithier**, the popular group has toured throughout the U.S. and Latin America. How have they been able to crank out hit albums for the past 20-odd years? All fingers point to Ithier, the group's musical director. A self-taught pianist, this man has been the focal point for what was once a spin-off of the late **Rafael Cortijo** band. The single release is "Buena O Mala."



ISSAC DELGADO: *Con Ganas* (QBADISC 9012) Producer: Gonzalo Rubalcaba with Giraldo Piloto & Issac Delgado

Released in Venezuela on **EMI**, **Isaac Delgado's** *Con Ganas* has already been selling strongly as an import in the U.S. and Puerto Rico. The N.Y.-based **QBADISC** is launching the authorized U.S./Puerto Rican edition with radio, club and press promotion, leading off with the single "Dos Mujeres." Delgado, former lead singer of **NG La Banda**, is a popular solo vocalist in Cuba. The import album version generated five #1 hits in Cuba, enabling him to win the **EGREM Grand Prize** for 1993 (the Cuban equivalent of the Grammy). **QBADISC** has also released two previous works by the classic Cuban rumba group **Los Munequitos De Matanzas**. The first is *Congo Yambumba* (QB 9014), a new digital transfer made from the album's original master including a previously unreleased track. The other is *Oyelos De Nuevo* (QB 9013), recorded at the **EGREM** studios in Havana in 1970. It has never been released in album form, even in Cuba. The album contains two groups of **Matanzas'** rumba movement on one album, recorded on the same day in the same studio.

PICK OF THE WEEK

JUAN LUIS GUERRA Y SU GRUPO 440: *Fogaraté!* (Karen 165/BMG 74321) Producer: Juan Luis Guerra

There are many noteworthy aspects to be found in this project. One of these is Guerra's use of the "Perico Ripiao," a very fast rhythm. Guerra has cleverly placed this "Bionic Merengue" within clear earshot of all. It has served in making his style as truly unique as the album's artwork. Guerra has taken his original **Bachata** style of music, incorporating such international popular music as **Merengue**, **Salsa**, **Soukous** and **Cuban Son** rhythms. With the assistance of musicians from around the world, rich lyrics and inspiring melodies, **Grammy #2** may not be far away.



Alpert and Moss Form 'Almo Sounds' and Line With Geffen

A&M FOUNDERS Herb Alpert and Jerry Moss are making their return to the recording business with the creation of **Almo Sounds**. They have signed a pressing and distribution deal for North America with **Geffen Records** and expect to release their first three albums by mid-1995.

The Almo Sounds label is a division of **Almo Sounds, Inc.**, under the aegis of **Rondor Music International, Inc.**, which in turn encompasses music publishing companies **Almo Music Corp. (ASCAP)** and **Irving Music, Inc. (BMI)**.

Moss, Almo chairman and president said, "We have a successful publishing company which is doing extremely well, but I like making records and I love working with musicians. The industry is in great shape and growing bigger and bigger. It's a great time to start a new record company, which is one of the few businesses in the corporate world where an individual human being can make a difference in the lives of so many people."

There is a 30-year history between Alpert and Moss and Geffen chairman **David Geffen** and president **Ed Rosenblatt**, a fact which helped bring the pact together.

Said Geffen: "These are extremely talented people with an incredible history of success in the record business. Eddie and I have known them for many years and we're truly excited to be working together with two of the very classiest people in our industry."

Rosenblatt added: "They share our belief that great records are made in the studio, not at the marketing meeting. They had the ultimate boutique record company and there's no doubt they'll continue to have great success."

The label's premiere album will release in early 1995 with a total of three anticipated in the first half of the year. The first albums are expected to come from signed new acts **Angel Corpus Christi** (alternative band from San Francisco presently in the studio with producer **Craig Leon**); **Rake's Progress**, from N.Y.C. being produced by **Nick Sansano**; and **Sherree Ford-Payne**, an R&B singer from L.A. recording with **Howie Tee**.

Heading A&R on the East Coast for Almo is **Howard Thompson**, former A&R executive at **Elektra**. He will be assisted by **Bob Bortnick**. **Alan Jones** is managing director of Almo in the U.K. where the company has a distribution deal with **Pinnacle**.

Initially Geffen will supply marketing, sales, promotion, media and artist relations and creative services support as required. Almo Sounds is based at the Rondor Music offices at 360 N. La Cienega Blvd in L.A.

"Musicians As Artists" Visual Arts Collection Limited Edition to Benefit MusiCares

"MUSICIANS AS ARTISTS" is a special collection of visual art by 55 contemporary musicians which will be introduced at a publication party November 1 at **B.B. King's Blues Club** at **Universal CityWalk** in L.A. Only 100 copies will be available in limited edition, individually numbered and signed by most of the artists. The price of the book is \$1,000 and includes admission for four to the private evening, including a silent auction of many pieces of the original artwork, cocktail reception, a buffet dinner and surprise musical performances. All proceeds will benefit **MusiCares**.

Michael Greene, **National Association of Record Merchandisers** president/CEO and a featured artist in the book, said, "I've always felt that having access to diverse avenues of expression serves to strengthen one's artwork. And there's no better embodiment of that wonderfully symbiotic relationship between the musical and visual arts than the creations of the multi-talented artists found in this book."

The 100 leather-bound and gold-leafed limited editions have been donated to MusiCares by the book's publisher and distributor, **Charles E. Tuttle Co., Inc.** The event will be co-chaired by **Quincy Jones** and **B.B. King** and

includes sponsoring partners **B.B. King's Blues Club**, **Gibson Guitar Corporation** and **United Airlines**. The **Permanent Charities of the Entertainment Industries** has united their efforts with **NARM** to organize the event.

Included are works by the following musicians, most of whom are expected to attend the reception: **Jon Anderson**, **Joan Baez**, **Pat Benatar**, **Tony Bennett**, **David Bowie**, **Miles Davis**, **Perry Farrell**, **Jerry Garcia**, **John Lennon**, **John Mellencamp**, **Yoko Ono**, **Iggy Pop**, **Jeff Porcaro**, **Carly Simon**, **Floyd Sneed**, **Ringo Starr**, **Ricky Van Shelton**, **Roger Waters**, **Ann & Nancy Wilson** and **Ron Wood**, among others.

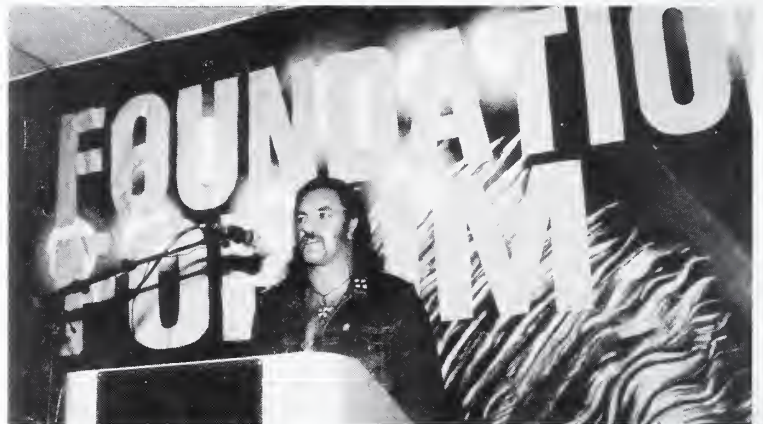
Foundations Forum '94 Packs 'Em In



Alice Cooper receiving Foundation's Lifetime Achievement Award

THE WORLD'S ONLY ALL-HARD music convention, **Foundations Forum**, was held September 8-10 at the **Burbank (CA) Hilton**. **Bob Chiappardi**, president of **Concrete Marketing** and host of **FF'94**, kicked off the convention by announcing that "If we start you at 11:00 in the morning and run you 'til 2:00 in the morning, then you're too tired to damage the hotel."

Four thousand attendees, fans and industry, saw: **Alice Cooper** presented by **Rob Zombie** of **White Zombie** with the Foundation's Lifetime Achievement Award; showcased newcomers **Wickerman**, **Wook**, **My Head**, **Korn** and **Monster Voodoo Machine**, along with metal legends **Bruce Dickinson**, **Dee Snider** with **Widowmaker** and **Yngwie Malmsteen**; **Nativity In Black: A Tribute To Black Sabbath**, released by **Columbia Records** and **Concrete Marketing** was launched at a special listening party; and several panels.



Lemmy of Motorhead addresses the Foundation Forum



At the record launch party for **Nativity In Black: A Tribute to Black Sabbath** on **Columbia Records** (l-r): **John Tempesta**, **Sean Yseult** and **J. of White Zombie**; **Danny Schuler** and **Evan Seinfeld** of **Biohazard**; **Bob Chiappardi** of **Concrete Marketing**; **Bill Ward** of **Black Sabbath**; **Cat Healy** of **Concrete Marketing**; **Billy Graziadei** and **Bobby Hambel** of **Biohazard**; and **Rob Zombie** of **White Zombie**.

SCHMOOZE



MCA Records hosted two of the highlight events of the recent New York City media blitz promoting Quentin Tarantino's much-anticipated new film *Pulp Fiction*—a special preview screening of the film during the CMJ convention, and a record release party at Irving Plaza in celebration of the MCA Records *Pulp Fiction* soundtrack album, featuring Dick Dale, Kool & The Gang, Urge Overkill and others. Pictured at the screening are (l-r): Darren Higman, soundtracks product manager, MCA Records; Kathy Nelson, senior v.p./g.m., MCA Soundtracks; *Pulp Fiction*'s writer/director Quentin Tarantino; and Toby Hood, national college promotion mgr., MCA Records.



Grammy-winning artists BeBe and CeCe Winans and the Sounds Of Blackness gave a stellar performance for a select audience as a taste of their upcoming "Together As One" tour. The special taping for BET took place at Washington, D.C.'s Lincoln Theater and will begin airing the third week in October. The six-week tour kicks off October 27 in the Sounds of Blackness' hometown of Minneapolis, MN. Pictured in the front row (l-r): Sounds Of Blackness musical director Gary Hines; Perspective Records' co-owner Terry Lewis; BeBe Winans; Ann Bennett-Nesby, Sounds Of Blackness; CeCe Winans; and Perspective Records' co-owner Jimmy Jam.



"Is Censorship Un-American?" was the subject of a recent symposium sponsored by Sony Music Entertainment's Corporate Affairs Department. The symposium, which explored the effects of censorship, featured Dr. Laura Murphy Lee, director, American Civil Liberties Union, Washington, D.C. (center) and Michael Eric Dyson, professor of communication studies, University of North Carolina, Chapel Hill (far right), who testified during recent congressional hearings concerning the censorship of rap music. Also pictured are (l-r): LeBaron Taylor, sr. v.p., corporate affairs, SME; David Johnson, sr. v.p., general counsel & secretary, SME; and Mrs. Dyson.



Singer/songwriter Lisa Loeb and her band Nine Stories were caught beaming after a recent appearance at N.Y.'s Bottom Line. Their smash hit single "Stay (I Missed You)" from the *Reality Bites* soundtrack is still near the top of the charts. Pictured backstage following the performance are (l-r): the song's producer, Juan Patino; BMI's Jeff Cohen; Nine Stories' Joe Quigley; Loeb; and Nine Stories' Tim Bright and Jon Feinberg.



Two musical legends, Mary Wilson (l), former Supreme, and Columbia's song stylist Nancy Wilson share a hug at "La Grande Affaire," the Sony-sponsored gala held during the recent Congressional Black Caucus Annual Legislative Weekend in Washington, D.C.

ATURE / PUBLISHING

Special Preview

K's Choice

By Steve Baltin

IT'S ONLY FITTING with the renewed interest in the Carpenters, thanks to the tribute album *If I Were A Carpenter*, that one of the best debut albums of the fall release season come from a brother and sister duo. K's Choice are a duo made up of Gert Bettens and Sarah Bettens (who retains the family name though she is married). Also, like the Carpenters, brother Gert provides the music behind sister Sarah's lovely vocals. And there is one more similarity between the two family acts—K's Choice, like the Carpenters, write *killer* pop tunes.

The group's debut album, wonderfully titled *The Great Subconscious Club* (Epic Records), is as good a collection of pop songs as you're likely to hear this year. Beginning with the opening track/single, the infectious "Me Happy," K's Choice dazzle with their ability to bring both delight and despair to their listeners through a three-minute song. Though the album is largely upbeat musically, this is a group who do a mean ballad as well, evidenced by the lovely "My Heart" or the heartbreaking melancholy of "Winter."



K's Choice

Beyond the bubbly surface of their more up-tempo pop tunes is a biting sarcasm. When asked about the contrast between the peppy music and snappy lyrics, Sarah replied, "We both, Gert and I, have a little bit of sarcasm in our sense of humor. It wasn't a conscious thing; it just worked out that way." Also manifesting itself in the lyrics is a deft storytelling ability, a talent that certainly has a bearing on the wistful "Breakfast." The song deals, in a manner that can only be described as adorable, with the awkward subject of love-making...or more accurately, the subject of a child walking in on their parents. Sarah said of the song, "I like it that he (Gert) wrote it from the point of view of a child. It's not really a song about sex, it's a song about a little kid."

The depiction of a child's way of thinking is one of the hardest things to do in any form of writing. However, Sarah and Gert do a job that goes beyond commendable of accomplishing this feat. A large part of that, as well as their upbeat attitudes, comes from their upbringing, which Sarah described as "very happy." The two grew up in the relatively small town of Antwerp, in Belgium, listening to the Beatles, which helps to explain the song "The Ballad Of Lea And Paul," though Sarah says the similarities between the title of that and "The Ballad Of John And Yoko" by the Beatles "is a total coincidence." True to the album's title, though, Sarah doesn't discount the possibility of the song's name coming from the subconscious.

Of the album title, "It comes from a song we wrote for a Belgian movie," says Sarah. That song, "Try To Get Some Sleep," didn't make the album, but the line about the great subconscious club did. In the song, Sarah sings, "Join the great subconscious club." That's sound advice. After tuning in to K's Choice, you'll be proud to be a member.

Music Publishing

EMI SIGNS... EMI Music Publishing, the largest music publishing concern in the world with rights to over one million songs, has just signed a worldwide agreement with **Matador/Atlantic Records'** band **Bettie Serveert**. The deal includes the band's Matador-released U.S. debut, *Palomine*, as well as a new album scheduled for release on Atlantic in the new year.

Bettie Serveert, named for Dutch tennis legend Betty Stoeve, was the most sought-after band of '92. *Palomine* received critical praise across the board, making many tastemakers' Top 10 lists. The band's songs "Kid's Alright" was also featured in the Rob Weiss film *Amongst Friends*....

EMI Music Publishing has also signed the hot writing team of **Joe Jefferson** and **Fitzgerald Scott**, the songwriters behind the latest **Keith Sweat** album *Get Up On It*, which recently debuted at #10 on the *Cash Box* Top 100 Pop Albums chart.

Jefferson, a part of the famous **Gamble/Huff** writing cartel, was the songwriter behind many of the **Spinners'** classic hits, such as "Mighty Love," "One Of A Kind" and "Games People Play." Scott penned and produced the first three Top 10 **Lorenzo** singles, "Real Love," "Make Love To Me" and "I Can't Stand The Pain."

Jefferson/Scott co-wrote the first Sweat single, "How Do Ya Like It," as well as the second single "When I Give My Love To You."...

Day 2 Day, the brand-new **Salt 'N' Pepa/Hurby Azor**-discovered singing sensation, has been snapped up by EMI Music Publishing's **Evan Lamberg**. These five young men, ranging in age from 20 to 23, are featured on the Salt 'N' Pepa hit "Shoop" and are the only group Salt 'N' Pepa and producer Azor have ever chosen to develop. Day 2 Day were also seen singing back-up for Salt 'N' Pepa on their recent tour with **R. Kelly**.



Elektra recording artist **Anita Baker** celebrates the success of her smash single "Body And Soul" with the song's co-writers, EMI Music's **Rick Nowels** and **Ellen Shipley**. "Body And Soul," the first track off Baker's *Rhythm Of Love* album, is currently battling **Boyz II Men's** "I'll Make Love To You" for the top spot on *Cash Box's* Top 100 R&B Singles chart. *Rhythm Of Love*, which shipped Platinum, debuted at #4 on the *Cash Box* Top 100 Pop Albums chart.



The **National Information Infrastructure (NII) Task Force's Working Group** on Intellectual Property Rights recently held public hearings at the Smithsonian's **Andrew W. Mellon Auditorium** in Washington, D.C. to gather input on the Working Group's preliminary report on NII. Pictured after testifying (l-r): **BMI** president and CEO **Frances Preston**; **Gloria Gardner**; **UTS Rendrag Music Publishing Company's** **Stu Gardner**; **Assistant Secretary of Commerce and Commissioner of Patents and Trademarks** **Bruce Lehman**; and **NMPA's** president and CEO **Edward Murphy**.

Film Review

Pulp Fiction

By John Goff



The papa of *Pulp*, Quentin Tarantino (r), performs with Harvey Keitel (l) in his high-powered three-hat turn for Miramax.

Quentin Tarantino—a spoken-record by working-stiff gunsels. Also like its title inspiration, those old pulps used to give us rather jaded, cynical but honest (as perceived by the dicks, gunsels and molls) and slightly skewed philosophical observations of life as periodic reality checks every few pages. *Pulp Filmiction* it could be called...a bit long but seldom dull and topped with some dynamic performances.

Tarantino discourses on religion, race, retirement, sex and the intrinsic jealousy-faction difference between foot massage and cunnilingus, among other things in *Pulp Fiction*. His trademark hard humor is ever present and this is very definitely a character-driven piece as opposed to over-gore and action his other pieces have gained attention through. To pull off such a heavily driven character piece you need some very solid actors; since there's little action to detract from the acting, it's words, ideas, attitudes and people here, and writer/director Tarantino cast some gems. Even himself—what the hell, if you're *the* writer/director you have that right; after all, *what are friends for?* If he didn't write specifically for these particular performers then either they, or he, or all, collaborated beautifully. But before all ye who lust for blood, bone, and bits of blown-out brain on your screens fly into a deprivation frenzy, know that there's enough to satisfy you 'cause it ain't necessarily the quantity, kids, it's the *Quality* that counts. And Tarantino gives Prime Rib, not coffee-shop cutlets.

His structure is basically like a pulp fiction magazine with the various segments becoming the short stories, or chapters, except that the characters are interwoven and turn up in each other's faces periodically, first in passing and then in support or adversarially. Tarantino bookends the film with a situation in a coffee shop with top- and bottom-level gunsels present and crossing one another: the smalltimers vs. the big timers; the showboats vs. the working class; the amateurs vs. the pros. May smack of pulp coincidence but it's delightful. With this structure he allows his characters to cross and interact while not tying himself to a linear vision, and it's very satisfying as well as entertaining. If this is the vision Tarantino has been giving other directors, he's better off doing *auteuring* it himself. (Really makes you wonder what *Natural Born Killers* would have looked like in its natural state.)

John Travolta and Samuel L. Jackson are the pro gunsels and they work together as if they've been working together for years. Travolta carves out a definite characterization with layers and thought in as smooth a job as he's ever done. He even parodies his earlier dance-age career highlights in one sequence. Jackson injects his character with some old-time religion delivery in his business of killing while undergoing a "spiritual experience" and confidently walks a line between comedy and terror with an intense humanity. Uma Thurman offers up a drug-ditzed moll with a haughty charm. Bruce Willis turns in a solid performance as a double-crossing fighter. Solid performances all around from Harvey Keitel as a troubleshooter; Ving Rhames as the head hood; Eric Stoltz as a working class drug dealer; Rosanna Arquette, with face looking like a pin-cushion via various pierced rings; Tim Roth and Amanda Plummer as the small-time hoods are delights; Maria de Medeiros, sexy as Willis' little woman and Christopher Walken in a flashback monologue.

The Miramax Films release was produced by Lawrence Bender and executive produced by Danny De Vito, Michael Shamberg and Stacey Sher.

Book Review

Cutting Room Floor: Movie Scenes Which Never Made It To The Screen

By John Goff

THERE ARE PROBABLY MORE OF THOSE, scenes left on the cutting room floor, than there are movies because some *whole* movies have been left there. Shake a writer, actor, director, producer, etc. in California—in the *world*—and they'll readily tell you all about their favorite. And they won't delete the expletives, either. Featured on this *Cutting Room Floor* are scenes from some celebrated movies that author Laurent Bouzereau has thoroughly researched through articles, interviews and viewings and comparisons and he's come up with some highly interesting material—consequently his book works on several levels.

Cutting Room Floor is aimed at the consummate moviegoer on the broader-based level in that the reader *has* to have seen, and been a devotee of these films, or must set aside several good blocks of time to camp in front of the VCR with the films and book in hand, otherwise they'll get bogged down in material amongst which they have no inkling of what's going on. They'll only know just that some scene was cut one way for feature release in the U.S. and another way for foreign, one way for TV release, another way for airline release, and yet another for video consumption.

But hey, sitting in front of your VCR with several different tapes and this book can be a fun way to spend a month of time—if you can afford that time. Films range from Hitchcock's *Suspicion* to Paul Verhoeven's *Basic Instinct*.

On another level, one which will appeal to and often inflame readers of a creative leaning and First Amendment fans, are the pressures brought to bear on some of these films and the realization of what, often, a movie must go through and be subjected to to get a green light, to be shown, where to be shown and *how* to be shown. The behind-the-scenes-during-making manipulations which smack of subjective censorship of special interest groups, ethnic-gender-sexual preference minority groups, businesses, business-people (both inside and outside the industry), cracks, cranks and creeps...if most movie-makers listened to every complaint and then complied with the wishes every movie would be like eating vanilla pudding without the vanilla flavoring. The end result would be as bland as those people's lives. Most often all complaints seem anyway to be stemming from a personal axe which, more often than not, affect the wallet. An example of what must be contended with which pretty well sums it up in this paragraph: *Then, there's of course the airline version. Don't expect to see any violence or sex at thirty-thousand feet! Logically, scenes showing crashes of any kind are prohibited as well. Do you remember Dustin Hoffman's monologue in Rain Man about crash statistics? Airlines wanted that scene out except for Qantas, whose perfect safety record was noted by Dustin!*

And on another level there are the battles with the MPAA ratings board which all filmmakers tolerate rather than allow state and local groups to totally censor their product in the marketplace. And then, on the other hand, the reader must take the responsibility to ask himself: what if there were no guidelines at all? What if some of these ego maniacs were given free rein to put whatever they want to on the screen—then theatres would have to pass out barf bags with their popcorn. As in *Basic Instinct*: Who the hell *really* wants to see an icepick go into an eyeball and come out the nose? What Verhoeven refers to as "impact" ("lessened," he feels because of exclusion) becomes gross overkill to others, more than likely a majority.

But still, with the movement of putting out the Director's Cuts on home video these days, you can get all the gross out you care for, we're able to see films as they were, are, should have been and shouldn't have been.

Bouzereau is a thorough researcher, presents the facts and balances the arguments with a reportorial style. He also adds anecdotal humor: (*William*) *Friedkin told (Bernard) Herrmann he wanted him to write for The Exorcist a better score than the one he had composed for Citizen Kane. Herrmann simply answered, "Then you should have made a better movie than Citizen Kane," and returned to London.*

Cutting Room Floor is concerned in the main with films after they've been completed but with Bouzereau's penchant for research it would be fun to see him turn to something like *The Waste Basket*, and dig out how stories get from the beginning imagination of the source of it all—The Writer—and trace that torturous journey from Idea to "A Film By (insert director's name)." Talk about some real idiocy.

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Radio Playlists

Some of what's playing in heavy rotation:

KVLL/Woodville, TX

- GARTH BROOKS—"Callin' Baton Rouge"
- BROOKS & DUNN—"She's Not The Cheatin' Kind"
- PAM TILLIS—"When You Walk In The Room"
- NEAL MCCOY—"The City Put The Country Back In Me"
- KATHY MATTEA—"Nobody's Gonna Rain On Our Parade"

WBRM/Marion, NC

- GARTH BROOKS—"Callin' Baton Rouge"
- TOBY KEITH—"Who's That Man"
- TRACY BYRD—"Watermelon Crawl"
- MARK CHESNUTT—"She Dreams"
- BROOKS & DUNN—"She's Not The Cheatin' Kind"

WXCC/Williamson, WV

- GARTH BROOKS—"Callin' Baton Rouge"
- MARK CHESNUTT—"She Dreams"
- TOBY KEITH—"Who's That Man"
- BROOKS & DUNN—"She's Not The Cheatin' Kind"
- PATTY LOVELESS—"I Try To Think About Elvis"

WSLC/Roanoke, VA

- PATTY LOVELESS—"I Try To Think About Elvis"
- KATHY MATTEA—"Nobody's Gonna Rain On Our Parade"
- TOBY KEITH—"Who's That Man"
- GARTH BROOKS—"Callin' Baton Rouge"
- NEAL MCCOY—"The City Put The Country Back In Me"

KREK/Bristow, OK

- TOBY KEITH—"Who's That Man"
- TIM MCGRAW—"Down On The Farm"
- JOE DIFFIE—"Third Rock From The Sun"
- BROOKS & DUNN—"She's Not The Cheatin' Kind"
- GARTH BROOKS—"Callin' Baton Rouge"

WNPC/Newport, TN

- GARTH BROOKS—"Callin' Baton Rouge"
- PAM TILLIS—"When You Walk In The Room"
- BROOKS & DUNN—"She's Not The Cheatin' Kind"
- TRACY BYRD—"Watermelon Crawl"
- NEAL MCCOY—"The City Put The Country Back In Me"

WPIG/Orlean, NY

- TOBY KEITH—"Who's That Man"
- MARK CHESNUTT—"She Dreams"
- PATTY LOVELESS—"I Try To Think About Elvis"
- JOHN BERRY—"What's In It For Me"
- REBA MCENTIRE—"She Thinks His Name Was John"

COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

OCTOBER 22, 1994

The square bullet indicates upward chart movement
(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

Last Week Total Weeks

			Last Week	Total Weeks
1	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	1	29
2	WHO I AM (Arista 18759)(P)	Alan Jackson	2	15
3	THE TRACTORS (Arista 18728)	The Tractors	6	10
4	I SEE IT NOW (Atlantic)	Tracy Lawrence	15	3
5	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	7	4
6	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	3	35
7	THIRD ROCK FROM THE SUN (Epic 64357)(G)	Joe Diffie	4	10
8	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	5	18
9	IN PIECES (Liberty 80857)(P4)	Garth Brooks	9	98
10	WAITIN' ON SUNDOWN (Arista 18765)	Brooks & Dunn	DEBUT	
11	FLYER (Elektra 61681)	Nanci Griffith	13	3
12	KICKIN' IT UP (Atlantic 82559)(P2)	John Michael Montgomery	8	37
13	RED HOT + COUNTRY (Mercury 522639)	Various Artists	12	4
14	BLACKHAWK (Arista 18708)(G)	BlackHawk	19	33
15	WHEN FALLEN ANGELS FLY (Epic 64188)	Patty Loveless	10	6
16	FEELIN' GOOD TRAIN (Mercury 522125)	Sammy Kershaw	11	15
17	KICK A LITTLE (Warner Bros. 45739)	Little Texas	35	2
18	YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)	Jeff Foxworthy	14	7
19	HAYWIRE (Liberty 28770)	Chris LeDoux	21	3
20	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	18	18
21	DOUG SUPERNOW (BNA 07863)	Doug Supernaw	20	4
22	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	16	17
23	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	32	99
24	BOOMTOWN (Polydor 523407)	Toby Keith	40	2
25	COME ON COME ON (Columbia 48881)(P2)	Mary Chapin Carpenter	23	112
26	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	17	82
27	WAYMORE'S BLUES (PART II) (RCA 66409)	Waylon Jennings	34	3
28	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	38	2
29	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	26	51
30	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	27	24
31	KEN MELLONS (Epic 53746)	Ken Mellons	22	4
32	IF I COULD MAKE A LIVING (Giant 24582)	Clay Walker	DEBUT	
33	GREATEST HITS VOL. II (MCA 10906)(P2)	Reba McEntire	29	51
34	NO FENCES (Liberty 93866)(P11)	Garth Brooks	24	207
35	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	31	152
36	EASY COME, EASY GO (MCA 10907)(P)	George Strait	30	51
37	THIS TIME (Reprise/Warner Bros. 45241)(P2)	Dwight Yoakam	25	78
38	I LOVE EVERYBODY (Curb/MCA 10808)	Lyle Lovett	DEBUT	
39	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	42	32
40	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	33	263
41	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	41	24
42	CHEAP SEATS (RCA 66296)	Alabama	51	48
43	JOHN BERRY (Liberty 80472)	John Berry	39	27
44	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	60	41
45	READ MY MIND (MCA 10994)(P)	Reba McEntire	28	24
46	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	45	17
47	WAR PAINT (BNA 66379)(G)	Lorrie Morgan	46	22
48	EXTREMES (Epic 53952)(G)	Collin Raye	49	37
49	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	59	11
50	BIG TIME (Warner Bros. 45276)(P)	Little Texas	50	69
51	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G)	Travis Tritt	36	22
52	RICK TREVINO (Columbia 53560)	Rick Trevino	37	33
53	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	57	35
54	ON THE ROAD (Arista 18739)	Lee Roy Parnell	52	45
55	WALKING AWAY A WINNER (Mercury 518852)	Kathy Mattea	53	21
56	ONLY WHAT I FEEL (Epic 53226)(G)	Patty Loveless	54	73
57	AMERICAN RECORDINGS (American 45520)	Johnny Cash	47	24
58	TOBY KEITH (Mercury 514421)(G)	Toby Keith	48	72
59	SOON (Liberty 89048)(G)	Tanya Tucker	55	48
60	LET THE PICTURE PAINT ITSELF (MCA 11042)	Rodney Crowell	56	21
61	WISHES (RCA 66395)	Lari White	63	15
62	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	72	48
63	RED, WHITE AND BLUE COLLAR (Epic 57627)	Gibson/Miller Band	62	11
64	CLAY WALKER (Giant 24511)(G)	Clay Walker	44	57
65	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	43	102
66	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	62	18
67	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	58	83
68	UNDER THE KUDZU (RCA 66267)	Shenandoah	64	38
69	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	66	57
70	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	67	104
71	WILD LOVE (Columbia 57444)	Joy Lynn White	68	7
72	NOTORIOUS (Atlantic 82505)(G)	Confederate Railroad	71	28
73	READ MY LICKS (Columbia 53756)	Chet Atkins	69	14
74	IN MY WILDEST DREAMS (Capricorn 42023)	Kenny Chesney	70	19
75	NO TIME TO KILL (RCA 66239)(P)	Clint Black	74	61

Gill Tops Again At CMA Awards



Vince Gill proudly displays two of his three CMA awards.



A surprised Pam Tillis displays a big smile and her award for Female Vocalist of the Year.

By Richard McVey

VINCE GILL, host of this year's show, took home three awards at the "28th Annual Country Music Association Awards" October 5 at the Grand Ole Opry House in Nashville.

Gill took home the most coveted prize of the night as he won Entertainer of the Year for the second year and collected a record-setting fourth award for Male Vocalist of the Year. With his Album of the Year award for his contribution to the multi-artist project *Common Thread: The Songs Of The Eagles*, Gill stretched his lead as the all-time CMA Award winner with 14 wins.

In the biggest surprise of the night (especially to the recipient herself), Pam Tillis collected her first solo CMA win with the Female Vocalist of the Year award. Brooks & Dunn repeated their 1992 and 1993 wins by accepting their third Vocal Duo of the Year award. And speaking of a third year in a row, Diamond Rio took home their third well-deserved consecutive award for Vocal Group of the Year.

Although many believed this to be the big year for Alan Jackson, he only received two awards, winning the Song of the Year for "Chattahoochee" with cowriter Jim McBride, as well as Album of the Year for his part in the *Common Thread* project.

Martina McBride received her first CMA Award for Music Video of the Year for her powerful video "Independence Day," directed by Robert Deaton and George J. Flanigen IV. Another first-time recipient was Linda Davis, who captured the Vocal Event of the Year award with Reba McEntire for "Does He Love You." John Michael Montgomery won his first two CMA Awards for Single of the Year for "I Swear" as well as the coveted Horizon Award, which is given to the performer who has shown the most significant career development over the past year. Fiddling virtuoso Mark O'Connor was named Musician of the Year for the fourth time in his career.

The highlight of the three-hour event was the induction of Merle Haggard into the Country Music Hall of Fame, which was bestowed on him following a tribute segment hosted by Emmylou Harris. The tribute featured a jam with Gill, Clint Black, Steve Wariner, Lee Roy Parnell, Diamond Rio's Marty Roe, Gene Johnson, Jimmy Olander, Brian Prout, Dana Williams and Dan Truman performing "Working Man's Blues."

COUNTRY MUSIC

ASCAP, BMI, SESAC & NSAI: What Are The Top Songs?

ASCAP



Pictured following the awards ceremony (l-r, front row): ASCAP's Merlin Littlefield, Kim Williams, Sony's Donna Hilley, ASCAP's Dan Gold, EMI's Celia Froehlig, ASCAP's Connie Bradley and Sandy Brooks accepting for husband Garth. (second row): Sony's Walter Campbell, Don Cook, Richard Rowe and Tracy Gershon, Alan Jackson, EMI's Martin Bandier, Sony's Don Lanier, EMI's Bob Flax and Chris Latham, Jim McBride, Bob McDill, EMI's Pat Finch, Seventh Son's Marty Gamblin, Sony's Jim Scherer and ASCAP's Todd Brabec.

ASCAP PRESENTED its "32nd Annual Country Music Awards" at **Opryland Hotel's** Tennessee Ballroom in Nashville October 3. With the theme of "An Evening To Remember," more than 900 music industry notables joined in honoring the most performed ASCAP country songs of 1993.

ASCAP Southern Executive Director **Connie Bradley** was joined by Associate Director **Merlin Littlefield**, in presenting awards to the writers and publishers of the 75 country songs which were ASCAP's most performed in 1993.

ASCAP Songwriter of the Year honors were shared by **Garth Brooks**, **Alan Jackson**, **Bob McDill** and **Kim Williams**, each of whom was honored with three individual awards. Brooks' award-winning songs were: "Ain't Goin' Down (Til The Sun Comes Up)," "Somewhere Other Than The Night" and "That Summer." Jackson's three individual award songs were: "Chattahoochee," "She's Got The Rhythm and I Got The Blues" and "Tonight I Climbed The Wall." McDill's three individual award songs were: "On The Road," "She Don't Know She's Beautiful" and "Why Didn't I Think Of That." Williams' three individual award songs were: "Ain't Goin' Down (Til The Sun Comes Up)," "Haunted Heart" and "My Blue Angel."

Publisher of the Year honors were shared by **Sony Cross Keys Publishing** and **EMI Music Publishing**, each of whom was honored with nine individual awards. As for the Country Song of the Year, there was little surprise as "Chattahoochee" took top honors. Honored were writers **Alan Jackson** and **Jim McBride** and publishers **Mattie Ruth Musick**, **Seventh Son Music** and **Sony Cross Keys Publishing**. The Song of the Year is determined by the greatest number of performance credits accrued during the year of 1993.

BMI



Onstage after the gala are (l-r): Songs of PolyGram's Doug Howard; Patty Loveless; Kostas; (standing behind): Harlan Howard Songs' Melanie Howard; Sony Tree Vice President & COO Donna Hilley; BMI Nashville Vice President Roger Sovine; Harlan Howard, and BMI President & CEO Frances Preston.

BMI STAGED its 42nd annual edition of the "BMI Country Awards" under their traditional "Big Top" at the **Municipal Auditorium** in Nashville October 4. Presenters of the Citations of Achievement to some 168 writers and publishers were president & CEO **Frances Preston** and vice president **Roger Sovine**.

This year's big winner as the Most Performed Country Song of the Year went to "Blame It On Your Heart." Honored were **Harlan Howard** and **Kostas** and publishers **Harlan Howard Songs**, **Seven Angels Music** and **Songs of PolyGram International, Inc.** With 13 citations, **Sony Tree** took home the Country Publisher of the Year award, which goes to the publisher with the highest percentage of copyright ownership in award songs. This will mark the 21st BMI publisher triumph for Tree.

Dennis Linde came out on top for Country Songwriter of the Year. The four hits that earned Linde the title were "It Sure Is Monday," "Janie Baker's Love Slave," "John Deere Green" and "Queen of My Double-Wide Trailer."

SESAC

SESAC SENIOR V.P./CREATIVE DIANNE PETTY presented the performing rights organization's "1994 National Performance Activity Awards" at the **Wildhorse Saloon** in Nashville October 6. Some 400 music industry executives, songwriters, music publishers and artists were in attendance for what is considered the finale of CMA week. The awards presentation consisted of two portions. The first segment featured awards to writers of country, New Age, and adult/contemporary music. Immediately following this segment, a presentation of additional awards was made to the writers responsible for giving SESAC the evening's theme, "a night of number ones."

One of the evening's highlights consisted of **Susan Longacre's** award for being "The Most Recorded Songwriter of the Year." Longacre has had cuts this year by **Reba McEntire**, **Steve Wariner**, **Kim Hill**, **Sammy Kershaw**, **Collin Raye** and **Rick Trevino**.

W.B.M. Music Corp., SESAC's **Warner Chappell** company, took home this year's 1994 Publisher of the Year Award. As for the SESAC 1994 Writer of the Year, the award was shared by writer's **Karen Taylor-Good** and **Amanda Hunt-Taylor**. According to Petty, "Our data shows that the performance activity of both writers is very similar. So similar, in fact, that we had to call it a tie. Both writers had very big records. So, both deserved the honor...and both got it."

NSAI

HOSTED BY THE NASHVILLE SONGWRITERS FOUNDATION (NSF), in conjunction with the **Nashville Songwriters Association International (NSAI)**, the **25th Annual Songwriters Hall of Fame** induction ceremony took place October 2 at **Loews Vanderbilt** where **Buddy Holly**, **Richard Leigh**, **Bobby Russell** and **Jerry Foster & Bill Rice** were inducted into the Nashville Songwriters Hall of Fame.



Legendary artist **Buddy Holly** was among the inductees into the **Nashville Songwriters Hall of Fame**. The original **Crickets** performed a medley of Holly's songs during the ceremony. Pictured (l-r): **J.I. Alison**, **Sonny Curtis** (a Hall of Fame member), **Maria Elena Holly** (who accepted on behalf of her late husband) and **Joe B. Mauldin**.

COUNTRY MUSIC

Cash Box COUNTRY RADIO

High Debuts

1. VINCE GILL—"When Love Finds You"—(MCA)—#38
2. BILLY DEAN—"Men Will Be Boys"—(Liberty)—#43
3. BRYAN WHITE—"Eugene (You Genius)"—(Asylum)—#47
4. RANDY TRAVIS—"This Is Me"—(Warner Bros.)—#49
5. DIAMOND RIO—"Night Is Fallin' In My Heart"—(Arista)—#50

Most Active

1. GEORGE STRAIT—"The Big One"—(MCA)—#27
2. JOHN MICHAEL MONTGOMERY—"If You've Got Love"—(Atlantic)—#17
3. AARON TIPPIN—"I Got It Honest"—(RCA)—#44

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by the **Garth Brooks**' single "Callin' Baton Rouge." The chart this week displays some moderate movers with five debuts breaking into the Top 50. **George Strait** leads the way in the most-movement category, up a big 11 spots to #27 with "The Big One." **John Michael Montgomery** follows, up a quick eight spots to #17 with "If You've Got Love." Last, but not least, **Aaron Tippin** works his way a little closer to the top, moving up six to #44 with "I Got It Honest" to finish out the big movers this week. A whopping five acts debuted on the chart in this week's Top 50. **Vince Gill** leads for the highest debut position with "When Love Finds You" at #38. Coming in second is **Billy Dean** at #43 with "Men Will Be Boys." **Bryan White** hits the chart at #47 with "Eugene (You Genius)." **Randy Travis** is fresh on the charts again at #49 with "This Is Me." The remaining debut slot goes to **Diamond Rio** with "Night Is Fallin' In My Heart" at #50.

Songwriters Of The Week: Congratulations are in order for **Dennis Linde**, who penned Brooks' #1 hit "Callin' Baton Rouge."

Looking Ahead

(Listed are major-label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. TERRY MCBRIDE & THE RIDE—"High Hopes And Empty Pockets"—(MCA)
2. MARK CHESNUTT—"Goin' Through The Big D"—(Decca)

CMT Top Twelve Video Countdown

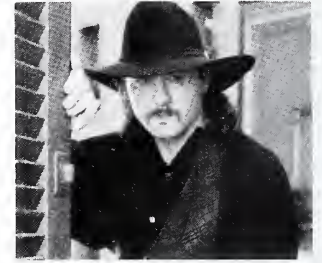
1. BROOKS & DUNN "She's Not The Cheatin' Kind" (Arista)
2. TRACY BYRD "Watermelon Craw" (MCA)
3. MARK CHESNUTT "She Dreams" (MCA)
4. KATHY MATTEA "Nobody's Gonna Rain On Our Parade" (Mercury)
5. PAM TILLIS "When You Walk In The Room" (Arista)
6. PATTY LOVELESS "Think About Elvis" (Epic)
7. ALAN JACKSON "Livin' On Love" (Arista)
8. CONFEDERATE RAILROAD "Elvis & Andy" (Atlantic)
9. TOBY KEITH "Who's That Man" (Polydor)
10. BLACKHAWK "I Sure Can Smell The Rain" (Arista)
11. GARTH BROOKS "Callin' Baton Rouge" (Liberty)
12. SAMMY KERSHAW "Third Rate Romance" (Mercury)

—Compliments of CMT video countdown, week ending Oct. 12, 1994.

REVIEWS By Richard McVey

■ TIM MCGRAW: "Not A Moment Too Soon" (Curb 1099)

Is this guy's career on fire or what? Just when you think he's not going to hit #1 again, he does. So don't bet against this steady-paced title cut that blends "nothing new" lyrically with some great musical accompaniment and production.

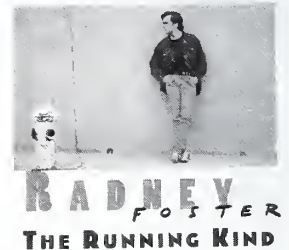


■ RICKY LYNN GREGG: "After The Fire Is Gone" (Liberty 79059)

Well, this is a tricky one. It starts out as though it's going to be a sedate hard-core traditional tune, but soon kicks into a fiery piano and a hard-driven drum beat. This is probably the most commercial thing he's done. Now, if radio will only play it.

■ RADNEY FOSTER: "The Running Kind" (Arista 2758)

As the most (surprisingly) impressive cut off *Mama's Hungry Eyes*, the tribute to Merle Haggard, this one starts off with a wiry guitar intro that hooks you. With a great sound and fantastic production, this one deserves a listen.



■ JOE DIFFIE: "Pickup Man" (Epic 77715)

The second release off his already gold *Third Rock From The Sun* offers up a corny look at the women who love their pickup man. Although an upbeat tempo and Diffie's superb honky tonk vocals give it life, expect this single to thrive more off the success of "Third Rock From The Sun" rather than its own merits.

PICK OF THE WEEK

■ MARK CHESNUTT: "Goin' Through The Big D" (Decca 54941)

A fun-lovin', toe-tappin', sing-a-long tune that's sure to be a big hit for Chesnutt...a great witty hook and a hot honky-tonk tempo blended with Chesnutt's incredible signature vocals are what make this one shine. Expect radio to eat this up.



Cash Box COUNTRY INDIE

INDIE CHART ACTION—This was another busy week for the independents. A big 17 independents are finding their way up the Top 100

Cash Box chart. Leading the *Cash Box* independents for the fourth week is **Willie Nelson** on the **Step One** label with "Once You're Past The Blues." The single climbs a spot to #48 on the chart. In the second highest spot for the movers is **Larry Hamilton** at #55 with "Matilda." To finish out the movers, **Todd Pulse** moves to #59, **Lewis Stark** moves to #60, **Jamie Harper** moves to #62, **Rhonda Hart** moves to #66, **C.D. McCloud** moves to #67, **Mona Lisa Poorman** moves to #73, **Ruth Van Noy** moves to #76, **Llewellyn McDowell** moves to #77, **Paula Inman** moves to #79, **Amber Lane** moves to #80, **Marilyn Allen** moves to #81, and finally **Tami Taylor** moves to #83. Three independents break into the chart this week as **Billy T. Midnight** leads the way with "Hello Miss Heartache" at #86. **Danny Duvall** at #88 with "I Don't Feel So Good" is followed by **Michael Grandé** with "Hey Friend" at #93.

Top Ten Rising Independents

1. WILLIE NELSON—"Once You're Past The Blues"
2. LARRY HAMILTON—"Matilda"
3. TODD PULSE—"Linda Lavelle"
4. LEWIS STARK—"Sheer Stroke Of Love"
5. JAMIE HARPER—"Mama's Ring"
6. RHONDA HART—"Waitin' For The Phone To Ring"
7. C.D. MCCLOUD—"Don't Get Behind In Your Lovin'"
8. MONA LISA POORMAN—"Deeper Waters"
9. RUTH VAN NOY—"Country Man"
10. LLOWELL MCDOWELL—"Country Star"

Out Of The Box Independent Releases

STEPHEN BRUCE—"Santa Fe"

SOR Announces Western Flyer Retail Promotions



Western Flyer

JEFF BROTHERS, SOR national sales director, announced various retail promotions for the self-titled debut project *Western Flyer*. "We have national and regional promotions happening in conjunction with CMA week and the release of their second single, 'She Should've Been Mine,' said Brothers. "The Western Flyer retail promotions kicked off yesterday with a special promotion with Blockbuster Music and various promotions will run with

other retail outlets through November." Adds Brothers, "We have promotions planned chain-wide with Streetside Records, Music Biz, Down In The Valley, Spec's Music, Blockbuster Music, Title Wave and Musicland. The promos include special pricing, special placement, in-store flyers and advertising on major market radio and cable TV."

Spotlight

Q-&-A With Larry Hamilton



Larry Hamilton

JMC RECORDING ARTIST Larry Hamilton is currently at #55 on the *Cash Box Top 100 Country Singles* chart this week with his song "Matilda." *Cash Box* caught up with Hamilton, who splits his time between Nashville and his martial arts school in New Mexico, as he discussed himself and his album *Stars Get In Your Eyes*.

Cash Box: How long have you been performing?

Hamilton: Since I was 10 years old. My dad use to take me into clubs when I was a kid.

He was in music, too. And as long as I was up there on stage pickin' the guitar—I wasn't singing yet—he'd get his drinks free. When I got into it as far as the business part of it at about 18 or 19, I was playing with a band and everything.

When did you decide that's what you wanted to do?

Probably since I was eight years old I knew this was for me. I've had my moments when I said, "Boy, should I stay with this because I've got a family and things like that." But every time I stopped playing for a while, I couldn't stand it. Most of the time when I would play, it would be around 8 o'clock and when that time would come around, I would start walking the floor, wanting to be out there playing music. I would end up right back in it every time. There came a point in my life where I said, "I might as well just go on ahead and see this through."

When was the first time you were in the studio and did any recording?

About 16 or 17 years ago.

So your album *Stars Get In Your Eyes* isn't the first time you were in the studio?

No. Before this I did a recording in New Mexico. A bunch of my old favorite songs have stayed with me since I was a little kid. My favorites back then are still my favorites today—old Jerry Lee Lewis songs when he was doing country, and most of the old songs that meant a lot to me back then. It's all on a master tape, and I've never done anything with it. In fact, it's still in my closet.

As for *Stars Get In Your Eyes*, did you write any cuts on there?

Yes, myself and my backer Joe Myers, who is the owner of JMC Records, wrote the entire album.

How long have you been writing songs?

Well, I really haven't written that many songs. The first song I wrote was probably about 16 or 17 years ago, but I didn't really get into it much. Later on, when I met Joe Myers, he put me in a room and I stayed there for about a week working on his material that he had written, along with some of my material, and I came up with enough songs to do an album.

Are you going to be hitting the road anytime soon and where?

Yes, I am. There's nothing wrong with the honky-tonks, and I'm not saying that I'll never play them again, but I've done all that and it's part of paying your dues. I'm trying not to just travel and play any bar anywhere. I want to go beyond that. I want people who are there to listen to me and really appreciate what I'm doing.

As far as your career, where do you want to be?

Well, I'm trying to make a name for myself. I'd like to be a part of the music business, but yet I'd like to be in a position where I can help other people. When I can help other people financially or whatever, that's when I know I made it.

POSITIVE / CHRISTIAN COUNTRY

POSITIVE/CHRISTIAN COUNTRY

OCTOBER 22, 1994

1	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	1	12
2	OLD BOOK-NEW PAGE (Ransom/Brentwood 5488J)	Seneca	3	10
3	FOR PETE'S SAKE (Integrity)	Susie Luchsinger	2	13
4	IN THE NEXT WORLD (Star Song)	Brian Barrett	9	6
5	IN MY FATHER'S EYES (SOR)	Don Cox	23	2
6	GOOD LIFE (Word 701938160X)	Bruce Carroll	10	7
7	NO TIME LIKE THE PRESENT (Warner Alliance)	Ron David Moore	27	2
8	LOCAL CALL (Expression)	Randy Coward	13	5
9	NEVER WILL I GIVE UP (Rounder)	Alison Krauss	5	10
10	HAVE A LITTLE FAITH (Cheyenne)	White River	6	12
11	JESUS SET ME FREE (Cheyenne)	Paula McCulla	7	13
12	AMAZING GRACE (Atlantic)	The Maverick Choir	4	7
13	I WOULDN'T MISS HEAVEN (Benson)	Brush Arbor	17	3
14	TWO OUT OF THREE (Sparrow)	Charlie Daniels	15	3
15	(LOVE IS) DEEPER THAN TOUCH (Star Song)	Andy Landis	16	18
16	JESUS SEEKS YOU (Heaven Spun)	Ted White	14	20
17	ADAM'S SIDE (Tall Texan)	Billy Walker	11	9
18	DON'T WANT TO HURT ANYMORE (Cheyenne)	Bruce Haynes	12	13
19	SUNDOWN (Sundown REF-09)	The Reffeitts	8	11
20	HERE COMES THE CALVARY (Cheyenne 9094)	The Days	19	10
21	WHERE'S THE FAMILY (Landmark MFB-CD3)	Manual Family Band	18	15
22	A LITTLE ROCK (Heartwrite)	David Patillo	21	14
23	I'D RATHER BE IN DIXIE (Circuit Rider)	W.C. Taylor	22	7
24	CRAZY ROAD OF LIFE (Storyville)	Steve Grace	28	2
25	FRIENDS FOR A LIFETIME (Brentwood)	Claire Lynche	32	2
26	I NEED YOU (Brentwood)	Jeff & Sheri Easter	DEBUT	
27	I'LL COME AND GET YOU (Brentwood)	Heartfelt	DEBUT	
28	NOTHIN' NEXT TO NOTHIN' (Independent)	Cross Country	20	7
29	THREAD OF HOPE (Chapel)	Jeff & Sherri Easter	25	22
30	LEAVE YOU BAGS AT THE DOOR (DoveSong)	Lisa Daggs	DEBUT	
31	OUT OF HIS SIDE (DoveSong)	Monte Stephens	DEBUT	
32	COMIN' HOME (DoveSong)	Scott & Kim Coner	24	4
33	LOVE WILL FIND A WAY (MorningStar)	Fox Brothers	26	13
34	TIL YOU CAME ALONG (Cheyenne 9092)	Steve Gatlin	29	17
35	THE SAVIOR WHO WEEPS (Benson)	Vince Wilcox	30	13
36	CARPENTER'S SON (Integrity 610-PR1)	Lenny LeBlanc	31	16
37	WATER THE DESERT (Rain)	Dinah & The Desert Crusaders	33	20
38	THE CROSS ROAD (StarSong)	Brian Barrett	34	24
39	LIVE FOREVER (Pranis)	Billy Jo Shaver	35	19
40	THE TRIAL (Independent)	Billie Jean Knight	36	18

**POSITIVE
COUNTRY
RADIO**

This Week's Debuts

JEFF & SHERI EASTER—"I Need You"—(Chapel)—#26
HEARTFELT—"I'll Come And Get You"—(Summitt)—#27
LISA DAGGS—"Leave Your Bags At The Door"—(Pakadern)—#30
MONTE STEPHENS—"Out Of His Side"—(Freedom)—#31

Most Active

RON DAVID MOORE—"No Time Like The Present"—(Warner Alliance)—#7
DON COX—"In My Father's Eyes"—(Step One)—#5
CLAIRE LYNCH—"Friends For A Lifetime"—(Brentwood)—#25
RANDY COWARD—"Local Call"—(Expression)—#8

Powerful On The Playlist

Ken Holloway's "Rose Of Sharon" is #1 on the *Cash Box* Top 40 Positive/Christian Country singles chart for the second week. Climbing to #2 is Seneca with "Old Book—New Page." Susie Luchsinger with "For Pete's Sake" drops to #3. Moving up 5 spots to #4 is Brian Barrett with "In The Next World." Leaping into the #5 spot is Don Cox with "In My Father's Eyes." Bruce Carroll moves up four to #6 with "Good Life." Ron David Moore takes "No Time Like The Present" all the way to #7. Jumping up five spots to #8 is "Local Call" by Randy Coward. Alison Krauss & The Cox Family with "Never Will I Give Up" slides to #9 and slipping to #10 is White River with "Have A Little Faith."

Looking Ahead

Tim Fields with "Jesus Is My Hero," Craig Crowder with "Once More With Feeling" and Crystal Lyons with "Showdown" continue to receive considerable playtime, as does Don Richmond's "The Smaller The Town."

FEATURED PICK



■ SOUTHERN CHAPEL: "There's A New Man" (Windfall)

Southern Chapel's first release on Positive Country CDX Volume 10 looks like a real winner. This exciting new group gives us a touching ballad with a superb country sound. Look for them to rise to the top in Positive/Christian Country music.

POSITIVE / CHRISTIAN COUNTRY

Spotlight

Brent Lamb

By Gary Keplinger



Brent Lamb's first release for Genesis Records, *Drawing Pictures*, is Positive/Christian Country music at its best.

GROWING UP IN NASHVILLE, music was important to Brent Lamb—not because of the music industry, but because his parents and grandparents were always singing and playing bluegrass and gospel. Lamb never considered a career in music. In fact, he says, “Sure, we sang all the time, but I thought it was like football. A lot of people play football, but never think about going ‘pro.’ I just thought music was something you do like football or woodworking. You know, kind of like a hobby.”

As a senior in high school, Lamb started taking the music more seriously and upon graduation started singing and traveling. A year and a half later he returned to Nashville to work with his father. It was then that he first heard God calling him to sing and speak for Him full-time. “The Lord started preparing my life,” he says.

Lamb began recording and touring, but not as a Positive/Christian Country artist. The time was the late '70s/early '80s, and it would be several years before Positive/Christian Country would come into its own. Instead, Lamb was reaching people (especially young people) through Christian pop and rock.

His songwriting and singing opened the door to numerous recording opportunities. He's recorded for Benson Company, Diadem Music and the Milk & Honey label. He's also had a number of his songs recorded by top Christian artists including Steven Curtis Chapman and Steve Green.

As Lamb grew older, he wanted more and more to return to the type of music that he felt most comfortable with—music with a country sound. “I was 31, had twin boys and a new baby girl, and felt that I was getting to old to jump around the stage doing the Christian rock songs,” he says. “I'm a country boy from Nashville.”

So for the last four years Brent Lamb has been performing Positive/Christian Country. Dan Mann of Genesis called Lamb last year, offering Brent a recording contract. “I told him I'd agree only on one

condition—that I can play country music,” says Lamb. That was perfectly fine with Mann. In fact, that was exactly what they wanted.

Genesis Records recently released Brent Lamb's debut album *Drawing Pictures*. It's a collection of country tunes with a positive message. Says Lamb, “Not all the songs I sing mention God. I want to have songs for the everyday man who's working hard. He needs a positive message.”

A lot of his songs deal with everyday life as he observes it and lives it. He attributes much to the fact that he is a father and a husband. Lamb and his wife have three children: twin boys Hunter and Hayden, age 9, and 5-year-old daughter Haley. “My whole thought process was about being a dad and husband, so I started writing about that. It's just about what I want to be as a husband and what I want to be as a dad. And, if you know me and you know my heart, you will understand that it comes from the Lord.”

And Brent Lamb *does* have a heart for the Lord. A perfect example is how he deals with a lifelong struggle with stuttering. His speech is clear when he stands before a crowd. “I used to pray that the Lord would heal me, and God always said, ‘My grace is sufficient.’ That's not what I wanted to hear. Knowing what I know now about His grace, not stuttering on stage is my walking in His grace and in obedience. I don't just trust Him to help me play the right notes or to sing the right words. I have to trust Him for every syllable. I no longer pray to be healed. It would scare me to death to know I was on my own. He's there, and He just takes over.”

“If you know me and you know my heart, you will understand that it comes from the Lord.”

Allowing the Lord to work in his life is paying off with some tremendous songs. His current single, “Worth It All,” co-written with his wife Laurie, is just such a song. It was dedicated to his and Laurie's parents and speaks about raising children and shows the sincerity and depth of Brent's heart. Other songs from his first Genesis release also have a great message. One of those, “Monkey See, Monkey Do,” brings the point home in a somewhat subtle, but mighty effective way. “The people really seem to get a kick out of it, before realizing what it's saying,” says Lamb. It is a song with a message, and he delivers it, as he does all the songs, with the strength and dedication of a talented artist with a purpose in life...a purpose to bring a positive message to the people.

As he looks back over the early years of his career and where he is now, Brent Lamb exclaims, “What a journey! It took a while to get here, but I'm sure glad I'm here.” And Positive/Christian Country music fans are sure glad he's here, too. Brent Lamb is a name we'll be hearing a lot of in the months and years to come.

Notes from Gary Keplinger

Since I've taken another position, this is my last article for *Cash Box*. It's a great magazine and I've truly enjoyed—and am very appreciative of—the opportunity to have been a part of it. I want to extend my heartfelt thanks to the artists, songwriters, publicists, record labels, radio stations and others in the industry whom I've come to know and love. I'll continue to promote Positive/Christian Country and other Christian music in any way possible to help get the message to the people in a way that only music can.

COIN MACHINE

AAMA Southeast Trade Mission Scheduled

CHICAGO—The American Amusement Machine Association board of directors recently approved an AAMA-sponsored trade mission to Indonesia, Malaysia, Thailand and Singapore, scheduled to be held April 1-6, 1995.

The AAMA delegation will be headed by **Mark Struhs**, foreign Business Development Committee chairman; **Ron Carrara**, FBD committee vice chairman; and **Bob Fay**, AAMA executive director.

The purpose of this trade mission is to meet with current customers as well as identify new customers and investors, to meet with government officials to address issues that are impacting on the growth of the amusement industry, and to promote the 1995 AAE Show scheduled to be held in Hong Kong during the period of June 7-8, 1995.

Anyone interested in meeting with the members of the AAMA delegation should contact Bob Fay via phone (708-290-9088) or FAX (708-290-9121).

The Rowe/AMi "LaserStar Eagle" Has Landed!

CHICAGO—During an "invitation only" pre-AMOA distributor breakfast, hosted by Rowe/AMi, the factory's dramatic, new "LaserStar Eagle" wall-mounted jukebox was revealed to an enthusiastic audience of some 150 attendees. To add to the drama of the event, a live golden eagle was brought in by the Last Chance Forever—Bird of Prey Conservancy.

"This wall-hung jukebox is definitely a LaserStar," stated executive vice president **Joel Friedman**. "As a LaserStar, many of the Eagle's components are interchangeable—the amplifier, the mech, the electronics—they're all AMi LaserStar." Friedman went on to point out that "more than two years of research have gone into the development of this jukebox. The Eagle is truly an operator-designed machine...we spoke to operators all over the U.S. and around the world to get their suggestions and comments on what a wall-hung jukebox should be and what they needed to maximize earnings."

Following is a list of some of the top design suggestions obtained from operators and incorporated into the LaserStar Eagle:

Immediate Impact; ongoing presence; coin and bill; title display with impact - 8 at a time; interchangeable LaserStar components; LaserStar amp and player; high security - no exterior cash-box door; easy installation - the front door, player, amp and title display are easily removed; easy to service and maintain; LaserStar quality; height design - table will not fit underneath, among others.

"Our wall-hung jukebox has the majestic look of the Eagle with the romance and passion of the LaserStar," added Friedman. "It's unbelievably beautiful and undoubtedly the product of tomorrow!"

The LaserStar Eagle will be available for operator viewing at the March '95 ACME convention.

Further information may be obtained through factory distributors.

Guns N' Roses Pin Breaking Arcade Records

CHICAGO—*Guns N' Roses*, the pinball game, has been breaking records at game arcades throughout the country since it debuted this summer.

Slash, the band's lead guitarist and a pinball aficionado who instigated the idea and developed the machine with **Data East Pinball, Inc.** said, "There's been games for movies and cartoon characters lately, but there hasn't been a good rock 'n' roll machine for years; one with the guys in a band, chicks, music...this one is also the loudest pinball machine ever built. You can crank it up and smash windows!"

Guns N' Roses is the most technologically and sonically advanced machine ever made, featuring adjustable volume and digital stereo. The game features real guitars, vocals and drums rather than electronic sampling. Segments of nine GN'R tunes can be heard during the course of play.

ALG Fast Draw Showdown Tournament A Big Draw At AMOA

CHICAGO—During the recently held AMOA convention in San Antonio, Texas, **American Laser Games** held a fast-draw tournament on its newest live-action video game *Fast Draw Showdown*. Winners were awarded Justin cowboy boots.

The three-day tournament attracted over one hundred entries and brought daily crowds to the ALG booth.

The game *Fast Draw Showdown* features 60 scenarios with some of the fastest gunglings in the world, and the game's computer measures a player's time to draw and shoot with accuracy down to one-hundredth of a second. (All winning times for the tournament were under half a second, by the way.)

"We noticed that the players' winning times got faster with each day, so they must have been practicing during the whole show," observed **Stan Jarocki**, ALG's vice president of marketing. "The tournament and the Fast Draw game created a lot of traffic at our booth."

Fast-draw world record holder **Wes Flowers**, the top man to beat in the game itself, was at ALG's booth during the show to demonstrate his speed with a six-shooter, give pointers to challengers and autograph pictures.

The three winners of the Fast Draw Showdown tournament were: **Tim Jones**, **Midwest Electronics**, Ellsworth, IL—time: .48 second (Thursday); **Tony Williams**, **Primadonna Corp.**, Las Vegas, NV—time: .32 second (Friday); and **Jerry Rogowski**, **Rare & Coin-It Co.**, Miami, FL—time: .28 second (Saturday).



Pictured in the accompanying photo is first-place winner **Tim Jones** (l-r) and his wife, **Sandy**, with **Jim Jarocki** (ALG sales director), **Wes Flowers** and **Stan Jarocki**.

Further information about the new game may be obtained through factory distributors or by contacting American Laser Games, 4801 Lincoln Road NE, Albuquerque, New Mexico 87109.

Congratulations, Rowe!

CHICAGO—Rowe/AMi's LaserStar Jukebox was once again voted "The Most Played Jukebox of the Year" by American operators at the recently held **Amusement & Machine Operators Association** convention in San Antonio, TX.

The factory's executive vice president, **Joel Friedman**, accepted the award in behalf of Rowe/AMi employees. He thanked the operators for their continued support and confidence and stated, "I am honored to accept this award on behalf of the Rowe/AMi team. AMi is an 85-year-young company that is excited about the future. We are dedicated...we will continue to work at making the best jukebox possible to ensure its long-term value and a strong cashbox for our operators."

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! **ATARI:** Cyberball 2072 \$495; Space Lords. **CAPCOM:** Knights of the Round; SF II CE Turbo \$795. **FABTEK:** Zero Team \$695. **DYNAMO:** Reconditioned 25" Cabinets Ready For Kits. **KONAMI:** Lethal Enforcer \$1695; Violent Storm \$795; Martial Champion. **MIDWAY:** Mortal Kombat \$1295; Terminator II; NBA Jam \$1795; NBA Jam T.E. **STRATA:** Bloomstorm \$1695; Time Killer. **TAITO:** Prime Time Fighter \$795. **PIN-BALLS:** **BALLY:** Addams Family \$1895. **GOTTLIEB:** Gladiators \$1495; Wipe Out. **DATA EAST:** Rocky & Bullwinkle \$1295. **PREMIER:** Tee'd Off \$1495. **WILLIAMS:** Dracula \$1695; Hot Shot \$1195; White Water. **USED KITS:** Aero Fighters \$295; Capt. Commando \$95; Final Star Force \$95; Knuckle Bash \$95; Knuckle Head \$95; Rampart \$50; SF CE Turbo \$295; Dungeons & Dragons (call); Dark Stalkers (call); Slam Masters \$250; Violent Storm (call). **NEO GEO PAKS** Slightly used (cartridges): \$5 each: World Heroes. \$15 each: Fatal Fury II. \$125 each: Art Of Fighting II. \$175 each: Top Hunter; Gururin. \$250 each: Fighter's history Dynamite; Samurai Showdown; World Heroes Jet. \$325 each: Super Sidekicks 2. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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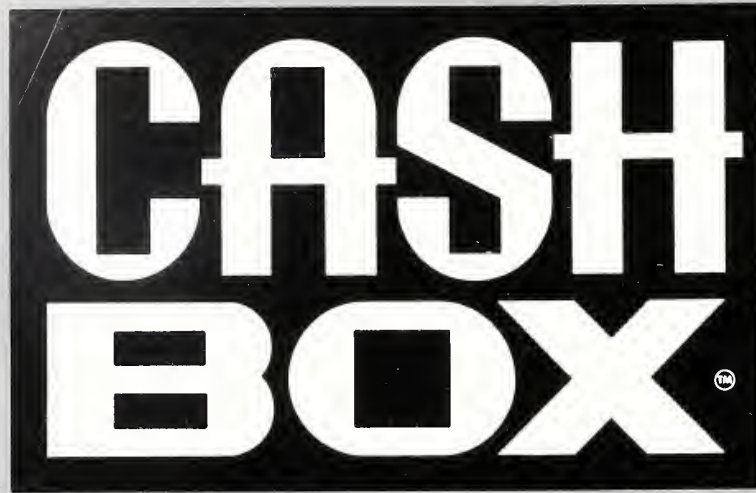
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